University of Alberta

Een Slimme Meid is op Haar Toekomst Bereid: Sex, Race and Gender Construction in the Canadian and Dutch Mid-Nineteenth Century Girl's Book.

BY

Audrey F. Butts-Smith

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of MASTER OF ARTS.

DEPARTMENT OF COMPARATIVE LITERATURE AND FILM STUDIES.

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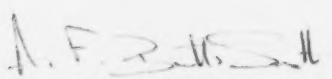

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled EEN SLIMME MEID IS OP HAAR TOEKOMST BEREID: SEX, RACE AND GENDER CONSTRUCTION IN THE CANADIAN AND DUTCH MID-NINETEENTH CENTURY GIRL'S BOOK submitted by A.F. BUTTS-SMITH in partial fulfillment of the requirements for the degree of MASTER OF ARTS.

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Abstract

The concept that gender affects the reading is one that has come under close scrutiny in recent years. What has not received equally intensive study is the concept that reading affects and, in part, effects the construction of gender. This is especially pertinent in the case of children's literature. The girls' book, which emerged in the mid-nineteenth century, provides a valuable example of the way in which children's narratives could function as tools for gender based and race specific socialization.

A translation of the Dutch title of this thesis would read "A clever girl is prepared for her future." The title originates from the slogan of an advertising campaign aired in 1990 by the Dutch government. Its aim was to encourage girls to consider playing roles other than the traditional domestic ones of wife and mother. Using two examples of girls' literature in Canada and The Netherlands, Catharine Parr Traill's The Canadian Crusoes: A Tale of the Rice Lake Plains and P.J. Andriessen's Marie en Pauline of Nederigheid en Hoogmoed, this thesis illustrates some of the means by which the dichotomy in female role models may have originated. It further details some of the methods used by the authors of the girls' book to socialize the intended audience into accepting and perpetuating the social status quo and their place in it.

The analysis illustrates how, once the system of punishment and reward is eliminated from the narrative, female characters could embody new role models. These girls' books were clearly tools in female socialization and intended to 'prepare the girl for her future'. What emerges from the comparison of the girls' book in these two cultural contexts is a realization in fiction of the Dutch title in both its passive and potentially active capacities.

The development of the Canadian girls' book marked a unique period of social and economic change that resulted in a need to rethink traditional female roles. The development of its Dutch counterpart marks a similar period of change. In this latter case, however, the text reflects an attempt to resist the pressures generated by these changes. The Dutch text further entrenches traditional female gender construction by suppressing the very qualities utilized in the Canadian text to create strong female role models for girls.

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Introduction

In the earliest days of the oral tradition of storytelling, there was no separate genre for children. Cornelia Meigs discusses the possible origins of juvenile literature among English-speaking races in A Critical History of Children's Literature. She states "[e]ven before the beginning of the art of writing, our remote ancestors had a literature in the vast collection of dear and familiar stories told around the cottage fires in humble houses, or in the great poetic narratives recited or sung in the hall of palace and castle" (3). Meigs further states "[a]mong those listening to the cottage tales there was always a goodly proportion of children, young persons who harkened to and remembered and told the same stories to their children ..." (4). Stories were common property, told to audiences mixed both with respect to sex and age. This separation into genres developed only gradually, as the perception of children and their needs changed.

Books of manners in English for children, didactic in purpose, were known as early as 1532. Whittington's A Lytell Book of good Manners for Chyldren was a translation of Desiderius Erasmus' De Civilitate Morum Puerilium, originally printed around 1526. The earliest books for children printed in the colonies were catechisms and set the tone for didactic texts that were intended more for instruction than delight. John Cotton's Milk for Babes. Drawn out of the Breasts of both Testaments. Chiefly, for the Spirituall nourishment of Boston babes in either England: But may be of like use for any children is credited by Bingham and Scholt as being the first book specifically printed for children in North America. A translation of Dutch author Johann Amos Comenius' Orbis Sensualium Pictus, or The World of Sensible things drawn; that is the Nomenclature of Fundamental

Things in the World and Actions in Life reduced to Ocular Demonstration, as it was translated by Charles Hoole, is credited with being the first picture book for children. This translation was printed in England in 1658 and reprinted in North America in 1810.

The debate over the need for, and importance of, moralistic teaching in children's books was already a heated one in The Netherlands of the 1850's. Van Alphen, one of the earliest writers of poems (or any 'recreational' literature for that matter) for children, was being criticized for including too much moral and too little beauty in his poems. Thus the tide against an exclusively didactic literature was turning.

Children's literature has been unique in that it is the only form of literature exclusively written by one group for another, the members of the audience are rarely the authors of the texts that articulate their experiences. Its products are also, in most cases, chosen by members of the adult readership and not by the group for which it is intended. This latter consideration has much to do with economic power, and economic considerations have always played an important part in the development of children's literature. The goal or intent of the literature has changed very little over the centuries since it has become perpetuated in written form. That goal has always been to instruct but has gradually grown to simultaneously accommodate the element of delight and the image of the "realistic" child. What does change, is the nature of the didactic intent, the degree to which it is stressed and at what cost to the element of delight.

The girls' book has, from its inception, proven to be surprisingly resistant to these general rules of thematic flux. In fact, Cadogan and Craig claim that "at times its predominant mode of expression has seemed retrogressive" (9). While the authors of boys' books indulged their readers in fantasy and adventure, the authors

of girls' books, male and female, remained determinedly didactic. Segel claims that they "... instead developed books designed to persuade the young reader to accept the confinement and self-sacrifice inherent in the doctrine of feminine influence" (172).

The fact that gender is an issue in literature can hardly be denied and there are few areas in literature where the gender lines have been so clearly drawn as in the genre of children's literature. Myra Jehlen, in her essay on gender, states: "[i]f gender is a matter of nurture and not of nature, the characters conventionally assigned to men and women in novels reflect history and culture rather than nature..." (264). This is as valid a statement for children's literature as for its adult counterpart. The importance of gender construction in children's literature cannot be discounted.

While being by no means achieved solely through the medium of children's literature, gender construction is, as a phenomenon, greatly reinforced by the overt and covert messages delivered by particular types of narratives. This 'nurturing of nature into gender' in mid-nineteenth century children's literature is affected not only by the sex of the child, but also by its age, race and social class.

Intertextual gender specific messages, especially those concerning the roles and expectations of girls, do not emerge from a vacuum, neither is their purpose of superficial importance. As will be demonstrated, they have roots and ramifications far beyond the pages of the children's text . The question of what caused the split into gender specific children's literatures, how this separation manifested itself in the girls' book, possible reasons to be inferred from the stubborn conservatism of the girls' book in mid-nineteenth century The Netherlands versus its (relative) liberalism in Canada, and its further ramifications for the construction of female

gender in children's literature in both Europe and Canada, will be the concern of this thesis.

When my mother speaks of her early reading experiences there is no mention of works that feature female main characters. She begins her list with stories such as Jack and the Beanstalk, Puss in Boots and Rumpelstiltskin followed by comic books such as Hiawatha and her favorite, as she grew older, The Last of the Mohicans. These primarily European reworkings and adaptations were interspersed with more traditional animal/trickster tales such as the Brer Anansi and Brer Rabbit stories. If girls were present at all, it was in the role of victim, while women are either stepmothers and/or witches. As my mother's earliest reading experiences occurred in South America, it is clear that the lack of strong female characters persists across cultures, transmitted and reinforced by means of the stereotypes that accompanied colonialism. Not only are the main characters mostly male, they are white or invariably anglicized. This problem persists even into the realm of 'local' fiction, the trickster (animal) tales, in which the main character is always male.

The problem of the dominance of the male characters in fiction for children is thus clearly not limited to North American cultures. The difficulty that colonialism presented is that while it drove the local sexist tales underground, it perpetuated the image and further established the position of the dominant hero. It replaced him with a western version, a dominant white male hero who suppressed at once the articulation of the experiences of strong European and, more importantly, non-European female characters.

A generation later, my own early reading experience was not much different. This is due in part to the fact that I inherited many of my mother's childhood books, and to the fact that the themes that girls' books dealt with had not

changed a great deal. Thus, to my mother's list, I can add texts such as Little Women and Emma, texts which glorify and uphold the role of the traditional European upper middle class woman. There was no social 'crisis' to result in the production of new images in children's literature. There was therefore no need for what could be called a survival literature for girls, a literature which would provide images of new styles for living and new role models.

The question of the degree of influence that children's literature has on its audience, a highly contentious one, is out of the scope of this thesis. Cadogan and Craig state, however that:

> A vast body of literature already exists, much of it admirable; its effects can scarcely be overestimated. Many of the most powerful images which fascinate and obsess the adult are derived from childhood reading - everyone in this society is exposed in childhood to fiction of one type or another. (1)

Furthermore, Elizabeth Segel states of the purpose of the girls' book: "... we can see that these books were in fact fulfilling their mission of preparing girls for womanhood (though we can hardly call it adulthood)..." (174). I will therefore propose, in agreement with the claims implicit in the above statements, that children's literature does indeed have a formative influence on its readers and was treated as a tool for that purpose by nineteenth-century writers. This external consequence manifests itself in social changes which in turn reappear as inconsistencies in subsequent literature for children, thus completing the cycle of influence and effect. Because the girls' book lagged behind its masculine counterpart in social developments, the defaults it advocated remained for the most part stereotypical and traditional. The cyclical nature of these developments can, I propose, be illustrated through a socio-historical examination of literature written for girls in the mid-nineteenth century.

The absence of effective female main characters, that is females who are neither victims, witches nor fairy godmothers, in the literature that I read as a child has always interested me, and the question of the continued lack of positive female role models for almost a generation in children's literature remains a pertinent one. Today one does not see Walt Disney studios choosing to animate a modern fairy tale such as The Paper Bag Princess, rather, what they do resurrect and, it must be noted, with unqualified success, are the 'old favorites' such as H.C. Andersen's The Little Mermaid and Beauty and the Beast, with appropriately doctored plots. In a recent television interview aired on CBC on January 17, 1993 (during a program titled Disney and the Magic of Fairy Tales), Disney's representatives described their version of the former as "more sentimental and upbeat than the dismal Andersen original which was "a very unhappy little story". On the question of the altered ending, another commentator in the same interview stated that he did not want to be the person who had to decide to "kill Ariel to be faithful to Andersen". The reasoning for this is fairly transparent. Under the guise of creating a more palatable 'happy ending' the animators reveal the belief that children, and especially girls, are not to be presented with unsavory facts. The prime 'unsavory fact' in the fairy tale is the reality that the prince and hero is fallible. He does not recognize 'true love', does not rescue the princess and his poor judgment in choosing someone else over the little mermaid proves fatal to her. She, however, has made a bargain. Even though she is offered a chance to return to her former life by killing the prince, she resists and chooses to hold to her bargain. The integrity and honesty that one can attribute to the character of the young mermaid in Andersen's story is lost in the Disney interpretation. A strong character is thus diluted to suit what is perceived to be appropriate to the taste of the 'majority', a group to which Margaret Fuller Ossoli refers as having opinions:

> ...already labelled and adjusted too much to their own minds to admit of any new light, (who) strive, by lectures on some model-woman of bride-like beauty and gentleness, ... (to) mark out with precision the limits of woman's sphere and woman's mission, to prevent other than the rightful shepherd from climbing the wall, or the flock from using any chance to go astray. (20)

In the effort to reserve the 'model-woman' for the 'rightful shepherd' stories are made vapid and simplistic. The 'flock' is provided with a schema for gender construction which proposes passivity and self-sacrifice as the ultimate virtues in girls. Interpreters of the stories do not hesitate to change and 'improve' works of children's literature in fundamental ways that generally would never occur to them with a novel of Fielding's or of Brontë's. This is another sign of the uniqueness of children's literature.

The strong positive female character can therefore be termed a phenomenon, an exception to the rule generally governing female characters in children's texts. The exceptional nature of the phenomenon arises from the fact that its appearance was contingent on the presence of a particular set of social and economic conditions which encouraged or sanctioned not only the development of the strong female character, but also that of the girls' book. In order to analyze one such historical moment, I have chosen to study two texts written in Canada and the Netherlands between the years 1850 and 1856.

The following are among some of the bases on which the two literary traditions will be compared. The common colonial background shared by them will be considered as a factor in character development in the girls' book, together with the authors' common (European) literary heritage. The texts will also be compared on the basis of the sex of the authors, textual attitudes to female gender construction in other races as this is influenced by the narrator and narrative, the means

employed in the construction of female gender in the texts and the intended audiences. It is true that these texts alone cannot provide conclusive evidence for the dichotomy between the Canadian and Dutch models of female gender construction in girls' texts. What they can provide are indications of why a parting of the ways may have come between the two models in the mid-nineteenth century. The Canadian primary text will be Catherine Parr Traill's The Canadian Crusoes : A Tale of the Rice Lake Plains.[1] The Dutch primary text will be P. J. Andriessen's MARIE en PAULINE of NEDERIGHEID EN HOOGMOED.[2] Traill's narrative concerns four young Canadians, three white and a Native girl, who are stranded in the wilderness of the English Colony of Upper Canada. The young Native girl has been abandoned to die by an enemy tribe. The plot development is concerned with the physical, psychic and moral means by which they survive until their safe return to the Cold Lake settlement. Andriessen's narrative concerns four young people on a plantation in the colony of Dutch Guiana. The action of the narrative is initiated by the arrival of Marie, a very young French girl who, while returning to Cuba with her Mother, becomes the victim of a shipwreck. She is raised as a daughter of the Dutch family until her fourteenth year. The plot development is concerned with Marie's growth into the ideal girl, her conversion of the slave Arabella by her example and feminine influence, and her sister Pauline's fall from the status quo because of her lack of conformity. Andriessen's text ran to eight editions and was last printed in 1919.

The years of the second quarter of the nineteenth-century were crucial for children's literature. Anne Thaxer Eaton in A Critical History of Children's Literature suggests that with the translation of the Grimm Brothers' *Hausmärchen* into English, children achieved new heights of literary freedom. Since then, she states "... English-speaking children have been on familiar terms with a host of

thrilling, entertaining and lovable characters. These years to 1850 marked, firstly, the concretization of the genre's position as part of the canon of recognized literary genres, and as being distinct in nature from adult texts. Thus "[c]hild readers... could go through [the stories] without help from their elders, with little of their concentrated effort to be spent on side issues or passages of description. The story was the thing they were pursuing and to the story the authors kept faithfully" (185-186). Secondly, they marked the development of two major separations within it. Despite the revolution apparently signaled by Eaton, popular children's authors and writers for girls such as Charlotte Yonge continued, as Eaton herself indicates, to produce texts which were "... expressing the characteristically Victorian belief in the inferiority of women ..." (158) Thus the first of these separations was the move in the direction of literature for children which had a recreational as well as a didactic purpose as indicated above. The second separation, a direct consequence of the first, was the development of a distinct girls' literature from the amorphous body of children's literature.

Prior to this period there was really no apparent separation of the genders in children's literature. As far as it existed as a distinct genre, children's literature appeared relatively homogenous. An example of this is to be found in one of John Newbery's earliest publications, the 1744 edition of A Little Pretty Pocket Book.

To the modern ear the title sounds quite feminine. The first page of the text exhibits gender differentiation in that there is a letter from Jack the Giant Killer addressed to Pretty Miss Polly or to Master Tommy. The content of both letters is otherwise the same with instructions concerning the need for "...obedience, industry, [and] good temper ..." (Segel 167) to both sexes. There were also gifts associated with the texts which could be purchased at an additional price; a pincushion with the Miss Polly text and a ball with the Master Tommy text. These

gifts are indeed sex-linked but not in the way that one might immediately assume. Segel states: "...our initial supposition - that Tommy will be gaily playing ball with his fellows while poor Polly sits laboring over her sampler - proves false" (166). The pincushion and the ball, like the 'personalized' letters are identical in intended function and that is that "for every good action you do a Pin shall be stuck on the Red Side, and for every bad Action a Pin shall be stuck on the Black Side [of the pincushion/ball]" (Segel 166). Thus, according to Segel's conclusions, the choices of gift offered were of commercial rather than social importance.

Indeed, neither text, letter, nor the stated function of the gift reflects an authorial attempt to impinge on the child's gender construction. The choice of ball or pincushion, offered by the publisher does however, reflect a specific set of expectations with regard to the gender construction of children. It encouraged the adult purchaser to discriminate between children on the basis on their sex in order to foster what would have been perceived as gender appropriate associations. The purchaser's choice is reflective of his or her own gender defaults. As Duncan suggests:

> A critical thing about default assumptions is that they are made automatically,... Default imagery is an instantaneous, primitive, automatic response that develops at a very young age. Its development is influenced greatly by children's books and therefore, by the default imagery of the previous generation.(13)

It is therefore no surprise that subsequent children's literature, especially that written for girls, was so resistant to change. It is possible, bearing in mind the fact that many so-called boys' texts were avidly read by girls, that a number of the latter would have received balls. It is far more likely, however, that the choice of the pincushion as a gift for girls would have far out-numbered this. Though texts

would therefore appear, at least superficially, to be appropriate to either sex, they really were 'gendered' through the purchaser's choice.

Publishers, if not writers, knew the value and potential influence of their female readership. Segel's analysis, in Flynn and Schweickart's Gender and Reading, details this position. She refers to correspondence between Charles Lamb and his publisher, who takes him to task over the graphic nature of his narrative in his adaptation of Chapman's Odyssey. The publisher states, "... [w]e live in squeamish days...You I daresay have no formed plan of excluding the female sex from among your readers, & I, as a bookseller, must consider that if you have, you exclude one half of the human species" (169). This correspondence occurred in 1805. The publisher's note refers not only to the then current cult of sensitivity so favored as a mark of gentility, but also to a very specific image of women.

Since the Industrial Revolution and the predominant removal of wage-earning work from the home, the subsequent growing middle class made the sensitivity of the female sex legendary. Girls were instructed from earliest life, both overtly, and covertly (i.e. in children's books), in the skills and requirements of the gentlewoman. Cadogan and Craig state "(l)aced up little girls, like their mothers, cultivated the delicate look, and 'an interesting pallor' was even occasionally accentuated by drinking vinegar" (17). This concept of woman stemmed only in part from the increasing affluence of a growing European middle class. Other factors will be discussed later in chapter one.

There is acknowledgment in the publisher's letter that the perceived needs of the female reader differ from those of the male. It is, however, a tacit acknowledgment and female readers were, in general, expected to identify with the male main character of the story. The alternative was to be excluded from the experience of fictional non-domestic life. The successful writers of the time did not

feel the need to address this semi-invisible audience directly. However, once the need became a marketable demand, it was but a short step to a separate literature for girls.

In the colonies of the 1850's, settlements, especially in Canada, were pushing further westward into the wilderness of the North American continent. The roles of women, men and children of necessity changed radically. According to Bingham and Scholt : "...every person who could work had to contribute to the general survival. Pioneer children worked hard and were soon recognized as valuable members of the community" (97). The roles and images that the immigrants had internalized and brought with them from Europe were soon found to be inadequate and singularly inappropriate for the new environment. There was no room for the idealized images of the fragile delicate woman or the dying child with eyes raised to greet its heavenly reward, images which "[e]arly nineteenth-century writers found ... almost impossible to resist ..." (Cadogan and Craig 24). New images and role models, appropriate to the new land and the demands made on the settlers, had to be forged. They had to leave the drawing rooms and go out into the wilderness. The new roles stressed strength, physical and mental, for both sexes, strength that was needed for survival.

Attendant to immigration was a process almost of stepping backward in time, back to pre-industrial times in the development and spread of western civilization. The image of the 'idle woman in the home' which had become a token of affluence in European society becomes defunct, and with it the system of gender construction which had prevailed in Europe. Work both within and outside the home again became the norm for women. Children's literature in Canada, as much a training as a teaching tool, began to portray the types of role that were being demanded of girls in the new colonial environment.

It is about this time that the gender split occurs in children's literature. A girls' literature becomes more noticeable. The boys' literature, or what could be more accurately described as the more male-oriented literature, became less and less associated with the domestic sphere where it (in the form of homogenous children's literature) had once been located. The adventure story became extremely popular at that time, and what could be more adventurous than opening up a new continent. A girls' literature was needed because the female approach to living had to be changed, but not by means of adventure stories. Children's literature provided a ready tool for this purpose.

While the suitability of English modes and mores for the New World was being questioned by the immigrants in Canada, similar questions were not perceived as being generally pertinent to Dutch colonists. The conflict that this tension produced in Canada, the tug between the old world and the new, is noticeable in Traill's work and will be discussed later in this study. Conversely, the struggle in Andriessen's text proves to be a defensive one, an attempt to maintain the status quo among all parties in his narrative, no matter what the cost. Social and economic changes in North America and in Europe were providing an inexorable impetus toward a changed interpretation of female roles and necessitating a new approach to female gender construction. Two reactions to this movement for change can be found in the narratives of Catharine Parr Traill and P.J. Andriessen.

Theoretical Issues in Gender Construction

While there has been much written concerning the oppression, omission and repression of female expression in literature, it is difficult to find many studies in English addressing how the girls' book has functioned in this process. This deficiency results not from an absence of any marked impact by the genre, because, as Cadogan and Craig indicate "[t]here is an intricate relation between a society and the kinds of expression it gives rise to, ... and girls' books quickly became a medium for the reinforcement of social prohibition and expectations" (9).

In You're a Brick, Angela!, Cadogan and Craig acknowledge the formative importance of society on the genre, but they fail to take the analysis any further. There is no discussion of the means by which these social ends are achieved. A similar charge can be made against Gillian Avery's Nineteenth Century Children, a work which considers heroes and heroines in English children's stories of the period. Avery clearly saw a need for a chapter in her text titled 'The Boy's World', interestingly there is no corresponding chapter called 'The Girl's World'. There would seem to be an assumption on the part of the author that any information that such a chapter would supply is already extant. This assumption of reader familiarity with the girls' world leads to a disregard of the nature and means of female gender construction as portrayed in the girls' book. Her 'common knowledge' approach and its concomitant absence of discussion on the topic of female gender construction is puzzling. Some discussions in her text and those of other critics often indicate that children's books, and girls' books in particular, are repositories of tradition, including the traditional and stereotypical female roles. They are therefore instrumental in the construction and perpetuation of those roles. This neglect could, however, also be the result of the perceived 'low' status that

continues to be associated with girls' literature. This omission constitutes, I believe, a significant discontinuity in the discussion of gender theory. As Robyn Warhol suggests in Gendered Interventions, the question of "...*[h]ow* does the text mean?" (11) has yet to be dealt in any detail with reference to texts. This is a particularly pertinent question in the case of girls' texts, and the models of gender construction that they advance.

As gender identity, (as a social construct,) is among what Frances Duncan terms "[t]he behaviors and attitudes most resistant to change ... what one 'takes for granted,' default assumptions, ..." (13). It would then appear, that a discussion of the female child's acquisition of gender identity and gender appropriate behavior should be an integral part of any discussion of the girls' book.

Theories of gender construction range from the Freudian model which declared "anatomy is destiny" and which, according to Salamon and Robinson "submerged or discounted other influences a priori" (10), to the Deconstructionist in which Derrida bases his theories on traditional gender concepts which are "studied and assumed, but, when one follows their logic to its conclusions, gender self-destructs" (Kelly 16). Gender's deceptive nature is made more difficult to pin down by the fact that, as de Lauretis states, "... the construction of gender is also effected by its deconstruction; that is to say, by any discourse feminist or otherwise, that would discard it as ideological misrepresentation" (3).

The two texts will be considered in the light of the following three theoretical approaches to gender acquisition: social learning theory, Bem's gender schema theory and Teresa de Lauretis' theory of gender as representation.

According to Salamon and Robinson, social learning theory "stresses a system of three processes: direct reinforcement, the differential rewarding and punishing of behavior that is gender-appropriate or gender-inappropriate; imitation,

learning by doing what one sees others doing; and observational learning, learning by observing others ..." (21). Andriessen's mid-nineteenth-century text follows this model, with the narrator occupying the 'mother' role which: "rewards 'feminine' action and behavior in the girl and 'masculine' behavior in the boy thus differentially reinforcing ... gender appropriate behavior" (Salamon and Robinson 21). 'Stimulus generalization' in the form of sibling and adult reinforcement of gender appropriate behavior is a constant element in Andriessen's narrative. The importance of the imitation of the same sex parent by females in order to acquire gender appropriate behavior in observational learning is illustrated in Andriessen's text.

In indicating that gender acquisition in social learning theory may not be as clear-cut as it at first appears, Salamon and Robinson also suggest that "[t]here is evidence that parents treat boys and girls differently and, in some cases, differentially reward them for exhibiting the same behavior" (21). The narrator, in the role of the omniscient 'parent' in Andriessen's narrative, does precisely this in his efforts to promote internalization of the role of the ideal girl.

Bem's gender schema theory proposes a less passive role for the child, proposing that it actively chooses the elements which will eventually comprise its gender schema. "Schema," Salamon and Robinson state, "is a general framework of knowledge that an individual has about a topic and that organizes and guides perception" (25). To the elements of organizing and guiding perception we can add the activation of certain patterns of response. The schema becomes what Frances Duncan describes as a 'default assumption' which "are assumptions that hold true in the simplest or most natural or most likely possible model of a given situation" (Duncan 13). Traill's text best fits this schematic model.

Salamon and Robinson state "Bem suggests that the process of gender role acquisition in children is the result of their gradually learning society gender schemas ..."(25), and as Duncan (quoted above) proposes at least some of society's gender schema's are the default images (traditions and stereotypes) of the previous generation.

Lastly, I wish to briefly consider Teresa de Lauretis' definition of gender as a representation in light of the girls' book. De Lauretis proposes that "*Gender* is a representation ...The term *gender* is actually, the representation of a relation, that of belonging to a class, a group, a category" (4). Gender is thus conceptualized as a means by which individuals can be treated as members of a homogeneous whole. Thus all members of the community can be measured with a common yardstick. This generalization of characteristics encompassed by the term gender makes stereotyping the obvious solution when one is faced with the need to discuss the whole population. De Lauretis further states:

> ...[C]ultural concepts of male and female as two complementary yet mutually exclusive categories into which all human beings are placed constitute within each culture a gender system, or system of meanings, that correlates sex to cultural content according to social values and hierarchies.(5)

The inclusion of the cultural element in de Lauretis' theory allows one to propose cultural difference as a factor influencing gender construction and character portrayal in the two narratives to be discussed. It therefore also admits the possibility that as a colonial culture diverges from its (in this case, European) origins, the 'symbolic system or system of meanings' changes to accommodate new symbols and meanings, as occurred in the case of the Canada and The Netherlands. A cultural shift in the construction of gender should bring with it a

shift in the representation of the relation of the population to all other variables such as class and race in the narratives, unless the defaults prove too powerful.

De Lauretis' definition is, for the purpose of this study, comprehensive enough to encompass both the proposals of social learning and gender schema theory. A structural examination of these texts, will demonstrate that "[t]he construction of gender is the product and the process of both representation and self-representation" (9). Thus the methods of gender construction represented in these texts are self-perpetuating phenomena within the narrative.

Comparative Bases

In this thesis, the texts will be compared synchronically with each other to seek out the innovations in the roles and images of girls. Though the vehicle, if only for commercial purposes, may be traditional, examination of the narrative proves that the messages in both texts are considerably more subversive than might, at first, be assumed.

There is already innovation simply in the choice of subject matter on the part of the two authors. Traill, a woman writer, writes an adventure story, the greatest part of which takes place outside the traditional home environment of the girls' story. This is a radical departure (and a successful one) from the prescriptions of the nineteenth-century for women writers in this genre. Andriessen, the male author enters the domestic sphere to produce a narrative which extols the virtues ideal of the girl. Though it is ostensibly set in the colonies and therefore outside the 'home', the novel is essentially a domestic one. The action of the narrative is generated almost entirely as a direct result of personal interactions and not by any

externally imposed circumstance. Female characters are therefore confined to the world of 'feeling' and 'relationships' rather than that of 'reason and action' By allowing his protagonists no opportunity for action outside this domestic arena, there is no need to provide his audience with models of gender construction which are any different from the traditional ones. Thus while Traill uses her colonial narrative environment to propose change, Andriessen uses his to further entrench the status-quo.

Andriessen reveals his century and his society's notion of the boundaries of behavior and moral obligations of the ideal girl through his protagonists' upbringing and growth to adulthood, and by placing one girl in diametric opposition with the other. Through her characterizations, Traill reveals the possibilities and potentialities of girls despite the restrictive socialization processes to which they were subject and which are graphically illustrated in Andriessen's text.

In this brief description it is possible to see the bases for the similarities and differences in the creation of a unique Canadian female gender construct in the girls' book. This latter had thus already, early in its existence, reached a point of divergence with its European counterpart. The opening up of the New World had provided the impetus towards the point of crisis. After this point, the reality of the struggle for survival in the colonies ensured that the role models for girls in Canada would develop along lines significantly different from those in the older European cultural model.

Chapter One

Background

Section I - Historical Background.

The motives for the movement from Europe to the Colonies were numerous but could be broken down into three broad categories: Economic, Social Religious and Political, with the economic motive being the driving force. Williams, in his work, The Expansion of Europe in the Eighteenth Century states:

> Among the varied motives which sent Europeans exploring unknown seas and settling distant lands the most potent was the economic one. Missionary zeal, intellectual curiosity and flight from persecution all played a part; but none was as universal a force as the hope of profit and of better standards of living....(5)

The exodus from the 'mother country', in the case of Britain, was also fueled by agricultural, industrial and demographic concerns. Agriculturally, there was a shift from farm to arable land, the farmland which remained could be utilized more efficiently using less man-power and more machines. A series of famines in Ireland in the late 1840's led to an out-pouring of people from Ireland to England. The emigrants left in search of work and swelled the pool of English unemployed who already filled the new towns, having no further place on the land. In Emigration from the United Kingdom to North America 1763 - 1913, Johnson states:

> In the space of a few years, the spinning jenny, the water-frame, the "Mule" and the power loom revolutionized the work of both the hand spinner and the hand weaver. As may be expected these labor saving devices had a disastrous effect on the employees who practiced the old systems....(53)

What Johnson does not state is that these revolutionary developments were not only detrimental to male workers, but were disastrous to vast numbers of women. These were industries confined primarily to the home prior to the beginnings of the industrial revolution. Subsequently, while children still had to be cared for, the women could no longer earn a living in the home. In the poor economic climate, if free of the responsibility of child rearing, women had little chance of finding paid employment outside the home. They swiftly became entirely dependent on what their husbands could make at any job they could find.

A middle class slowly developed, fueled by the wealth generated by the Industrial Revolution, and the 'idle woman in the home' rapidly became one of the main symbols of gentility and rank. This development was not class specific. As N.E.S. Griffiths states in Penelope's Web: "During the nineteenth-century there was a widespread acceptance by all types of people, in all sorts of circumstances of the notion that there did exist proper patterns of social behavior" (105). This belief affected the conception of women's role. Elizabeth Segel claims: "[a]t the same time, the increasing dominance of the middle class made the middle class's definition of the role of women society's ideal of womanhood" (10). It was thus applied in varying degrees to all women, apparently regardless of social status so that it became an impracticable ideal to which women must aspire. The less that women were associated with the provision of family income or with economic influence, the more rapidly they were being boxed into the role not only of the

'idle' woman, but also that of the 'weaker sex'. Mineke van Essen explains women's situations in the nineteenth-century thus:

> Voor vrouwen uit the burgerij namen de mogelijkheden om zelfstandig een beroep uit te oefenen, of actief deel te nemen aan het bedrijf van hun man, steeds meer af. Er ontstond een duidelijke taakverdeling, waarbij de vrouw de verzorging van het gezin en het huishouden kreeg toegewezen....(22)

> [For women from the middle classes the possibilities of practicing a career, or taking an active part in the business of their husbands were steadily reduced. A clear separation of tasks came into existence whereby the woman was assigned to care for the household and family...][3]

Laws were soon passed which entrenched these notions and "...strictly enforce[d] the right of husbands to control the property of their wives" (N.E.S. Griffiths 107). These laws gave more and more power over the persons and property of wives into the hands of husbands, so that Mill comments in his The Subjection of Women that physical attraction between the sexes, combined with the total financial and social dependence of the wife on her husband, fostered a powerful emphasis (and one which is certainly not confined to the nineteenth century alone) on the importance of physical beauty which proved detrimental to female intellectual development:

> ...it would be a miracle if the object of being attractive to men had not become the polar star of feminine education and formation of character. And this great means of influence over the minds of women having been acquired, an instinct of selfishness made men avail themselves of it to the utmost as a means of holding women in subjection by representing to them meekness, submissiveness, and resignation of all individual will into the hands of a man as an essential part of sexual attractiveness ... .(32-33)

Necessarily, girls' ideas of their roles had to be made to conform to what was becoming considered the ideal of womanhood. This training occurred not only in formal education, but also in the juvenile fiction being written for and directed at young girls.

Social change resulted not only in laws which helped to further female disenfranchisement, but also affected European attitudes to emigration. In England, the process termed 'the shoveling out of the paupers' by Hitchins, came in response to a fear of the growing dissatisfaction of the unemployed in the crowded towns. Cadogan and Craig also suggest that "[r]eligion - and sentimentality - were restraining influences in the potential hotbeds of unrest spreading across overpopulated disease-ridden jerry-built industrial city slums" (23). F.H. Hitchins in The Colonial Land and Emigration Commission supports this view. He states that "[t]he great industrial progress of England in the years after 1815 had brought with it great social problems. The fear of overpopulation became general and was further accentuated by crop failures. The colonies were now looked to as affording some prospect of relief from this danger..." (xii). Though this claim of demographic pressure is often made in historical texts, it is interesting to note that, as Charlotte Erickson states in Emigration from Europe: "some of the most densely populated areas, Holland for example, did not participate in the overseas movement in any significant way" (15), even though The

Netherlands still possessed a number of colonies. It is a mark of the difference between the approach to emigration and colonization by the two 'mother countries' that for the most part the Dutch settlers were and remained emigrants in their colonies while the English settlers in Upper Canada became immigrants. This difference has its root in many factors including issues such as the class of emigrant, national and economic confidence and the emigrants' perception of their new country.

While the British and the Dutch both, in the first instances, 'discovered' undeveloped lands with (relatively) thin indigenous populations, the "English colonies were genuine colonies of settlement" (Williams 18). The Dutch, on the other hand, "harried the Spanish and Portuguese" (15-16) shipping. Williams says of the Dutch:

> The Empire was one of trade rather than settlement, and until the Eighteenth century the Dutch were chiefly intent on exploiting the resources of this vast area with a minimum of involvement in the region's internal affairs. Overlordship, not direct rule was the ideal aimed at....(147)

Their primary aim therefore was piracy rather than settlement. In the Dutch colonies the land was worked not by settlers but by slave labor, "[b]ecause of lack of numbers, stamina and inclination, neither white settlers nor the native Indians [in America and the Caribbean] provided and answer to this problem [of labor shortage]" (Williams 38). Emigration was never encouraged to correct the labor problem. The Dutch were overseers rather than settlers, who, on the whole, had nothing but an economic investment in the colonies. Their children were educated by Dutch teachers specifically imported for the task and, to acquire knowledge that they would need in the future, the boys, once of appropriate age, were sent back to The Netherlands to boarding schools. It could be safely assumed that there was a

conscious policy to become neither intellectually nor emotionally involved with the life of the colony. The colony was plundered to provide for the comforts of the 'mother' country and to boost the home economy thus strengthening Dutch economic power in the European sphere. They clearly did not feel that strengthening their influence in colonies so far away from home could be of any great import. Thus, when the slave owners had become wealthy enough, they returned 'home' to The Netherlands handing their colonial possessions on to their children or to new owners.

The fear of overpopulation was thus clearly not the concern for the Dutch that it was to the English. This fear, fueled as it was by "...severe depressions of trade and a succession of bad harvests..." (xv), loss of US. markets (which, since Independence had rapidly developed local industry and production), and territorial conflicts with France over Canada gave the British government incentive to encourage the emigration of their own people to become farmers and laborers in the new land. After 1800 slave labor rapidly ceased to be an alternative due to growing opposition at home. By 1807 the end of the British traffic in slave had been legislated and came into force in 1808. The Dutch slave trade was not abolished until 1814.

Prior to the mid-nineteenth century, colonization had been a powerful social and economic impetus in The Netherlands and Canada. North and South America were being opened up to Europeans, primarily by force, and the occupation of the land by the conquerors followed in its wake.

In South America under the Dutch this occupation took the form of 'Plantaadjes' or plantations. These were worked by slave labor and governed by a small white minority whose right to rule over the blacks was considered not only God-given, as Mevrouw Vrede states: "'De neger,... onder het bestuur de

Voorzienigheid tot den slavenstand vernederd'..." (50), ["'The Negro [is] under the direction of Providence humbled to the level of slave...'"], but also done for their own good because "'De neger staat, helaas! op zulk een geringen trap van ontwikkeling; hij is er over het geheel sedert eeuwen zoozeer aangewend door slaag tot werkzaamheid te worden aangedreven dat de zweep wel eens noodig is..'" (50), ["'The Negro has, alas! such a trifling level of development; he has in general over the centuries become so used to blows to drive him to work that the whip is sometimes necessary...'"]. The process of maintaining the low status of minorities serves simultaneously to maintain the low status of females through the apparently benevolent qualities attributed to those same women. Mill in The Subjection of Women states: "...the disabilities of women are the only case save one [slavery], in which laws and institutions take persons at their birth and ordain that they shall never in all their lives be allowed to compete for certain things" (40). Margaret Fuller Ossoli in Woman in the Nineteenth Century agrees. She states "there exists in the minds of men a tone of feeling towards women as towards slaves ..."(22). Her equation of women and slaves is made still more explicit: "...if the Negro be a soul, if the woman be a soul appareled in flesh, to one Master only are they accountable" (26), hence "... the linked history of the early feminist and abolitionist movements ..." (Blum 9). The construction of gender proposed in Andriessen's narrative maintains the low status of females by providing the illusion of power and self-determination while simultaneously demonstrating the undesirability of the exercise of those qualities in females. By providing them with a group (slaves) upon whom that illusory power - in its moral manifestation - can be exercised, females are kept contented and encouraged to be supportive, rather than disruptive of the existing system.

There appeared to be neither conscious nor subconscious thought given to the necessity for the Dutch colonists or their descendants to adopt new roles in order to best adapt to the new environment. They perceived no crisis in their society associated with the experience of colonization which would cause them to change their "symbolic system or system of meanings" because that "[corelation] of sex to cultural content according to social values and hierarchies" (de Lauretis 5) had not changed. Their society in the colonized world reflected the Dutch society at home with which they were most familiar but, if anything, because of its isolation, it was even more insular and resistant to change than the society from which it derived.

The emigrants who were sponsored to come to Canada, in some cases by the English Government, or acquired land here were, primarily, Europeans. For the majority of them, however, colonization and immigration occurred simultaneously. The economic situation, particularly in England, was not favorable enough to encourage thoughts of return unless the situation in Canada went drastically wrong. Even then, return still depended on whether they could pay the sea passage home. For the majority of the emigrants the departure from Europe was final. The binding nature of their choice assured an economic as well as an emotional commitment to the new land. The literature being produced for children in Canada, therefore, reflected quite a different synthesis of place and experience than that being produced for Dutch children in the same period.

There can be no doubt that the differing policies on and attitudes to emigration and colonization have had an effect on the girls' book of that period. The two authors, Traill and Andriessen, were socialized in much the same social atmosphere, that of nineteenth-century Europe. They faced similar challenges in the creation of the text, and reacted so differently that it is difficult to attribute this

difference to anything but their creative perception of their 'colonial' experiences. The fact that Dutch writer Pieter Andriessen is not physically present in the South American setting of which he writes, and indeed, appears never to have set foot outside his country of birth does not detract from this hypothesis. His background is symbolic of the Dutch relationship with their colonies as absentee landlords.

Accordingly, the messages of the two authors' narratives differ, as do the models of gender construction projected for girls. The narratives are in no sense set in the distant past. The social forms, mores and attitudes described are contemporaneous with those of the authors. The role models and gender constructs illustrated in the literature and the expectations of the girls expressed therein reflect the authors' conception of what the ideal girl's role would be in mid-nineteenth century European and Canadian society. While one can by no means draw absolute conclusions on the actual nature of the society of the day, it should be possible, through a close reading of the literature and an examination the development of the character of the girl at this period in time, to reconstruct a picture of how literature could have helped to bolster or change the concept of appropriate gender roles for girls in the two societies.

Section II - Biographical Data.

By the time Catharine Parr Traill wrote The Canadian Crusoes she was already a veteran author. Her first publication was The Tell-Tale: An Original Collection of Moral and Amusing Stories in 1818 when Traill, then Strickland, was fifteen years old. Catharine Parr Strickland, was born in England in 1802 into a family of at least six, four of whom were older sisters. Her father appears to have

been a member of the new middle class, gaining his wealth through industry rather than inheritance. He was manager of the Greenland Dock for a time before Catharine was born. When he retired, soon after this event, he bought a mansion where Catharine spent most of her formative years.

Elizabeth Strickland, Catharine's mother, appears to have taken an active role in her children's education and her husband's relative wealth seemed to have provided for a care-free life. It was, according to Carl Ballstadt, one which allowed the children to "...keep pets, to collect and to grow flowers, to wander the seashore in search of shells and other marine life, and to encounter gypsies...".[4] This idyllic, almost 'Rousseauian' lifestyle was apparently interspersed with a "more formal education ... which was chiefly parental, although, eventually, the elder sisters tutored the younger ...". This was further supplemented with "...the usual feminine accomplishments of sewing, embroidery and handicrafts, but it was exceptional in that they had a wide range of literary and linguistic experience...". Elizabeth Hopkins describes the Strickland children's early education rather differently. She states that:

> They were all taught the same subjects - reading, writing, Latin and a little Greek, history, geography, philosophy, mathematics, physics and botany. They were encouraged to read from their father's extensive library-though fiction was definitely discouraged.(9)

The curriculum was devised by Thomas Strickland. Elizabeth Strickland was responsible for "training [the girls] in small animal husbandry, the dairy, the vegetable garden and other domestic realms while their father coached the boys in farm operation" (Hopkins 9). Even this part of their education was not totally segregated for, when "Mr. Strickland died rather suddenly in 1818, leaving his large family in fairly restricted financial circumstances ... the girls began careers as

professional writers and editors while they helped their mother operate the Reydon Hall farm" (Hopkins 9). Their brothers, meanwhile, departed for Canada and the merchant navy respectively.

Due perhaps directly to the absence of the father or other overt male control and dominance in her life, Strickland did not fall into the trap of early marriage. Wollstonecraft states that if a woman had "...a tolerable education, the foundation is only laid, for the mind does not soon arrive at maturity, and should not be engrossed by domestic cares before any habits are fixed" (54). Catharine Strickland did not marry until she was thirty years old. She had therefore had sufficient time to arrive at maturity and, underway, to observe and to absorb the roles and rules of conduct that Victorian society considered appropriate for young women.

In an atmosphere of what Hopkins calls "... the ignominy of genteel poverty..." (12), Catharine Strickland Traill emigrated to Upper Canada with her husband Thomas Traill in the summer of 1832. She was to become the propagator of the image of a new type of woman, one whose capabilities far outstripped those of her European counterpart. It is perhaps a mark of the importance which Traill attached to the creation of a new female standard for girls that she, having herself survived more than twenty years in the Canadian wilderness, names both the main character and her mother, Catharine. She was to be a workable synthesis of the best of the old world and the new, and appropriately in the fictional arena, she was immortalized in the persons of two young Canadian-born girls, Catharine Maxwell and the Native girl, Indiana.

Dutch author Pieter Jacob Andriessen was born in 1815, thirteen years after Catharine Parr Traill. They are, however, products of the same socialization process. Andriessen, like Traill, was born of parents of the 'new' middle class.

He too, as was normal at that time, was part of a large family of nine children, four of whom were girls. There is little biographical data available on Andriessen's early life. Anton Hofman in a brief document on Andriessen suggests that "...had hij een voorkeur voor lezen, spelen met marionetten en het verzamelen van insekten..." (1), ["...he liked to read, to play with puppets and to collect insects..."]. Jacob Andriessen, Pieter's father, earned his living. He was head of a school in s'-Gravenhage, and had a great influence on his son's choice of a career in teaching. P.J. Andriessen eventually became head of his own school in 1844.

Andriessen's writing career began relatively late in comparison to that of Traill. It cannot be doubted that economics played a part in this fact. That is, he, unlike Traill, had been trained for a career from the outset, and had thereby earned financial independence. He really had no immediate need therefore to begin writing for children. According to Anton Hofman, Andriessen began publishing historical stories for the youth in 1852. In the area of fiction, however, (which Hofman does not address in any depth) it appears that by 1849 Andriessen had published Tony en Armand, the masculine version of MARIE en PAULINE. There seems to be some confusion over the original publication date of the latter; it appears to have been published sometime between 1852 and 1856. Like Traill, Andriessen's oeuvre consisted both of fiction and non-fiction. The greater majority of his work is historical fiction with a strong element of didacticism.

Chapter Two

Female Models and the Construction of the Ideal Girl

in Andriessen's Text

Section I - Establishing Appropriate Female Gender Constructs.

In its entirety, the title of Andriessen's text is MARIE EN PAULINE of NEDERIGHEID EN HOOGMOED which can be translated as "MARIE and PAULINE or HUMILITY AND PRIDE". The title does, as Andriessen himself states, announce the moral intent of the text. Indeed, in her extreme of perfection, Marie is more a type than an individual. However, the character serves as a bench-mark by which Canadian departures from the passive and invariably dependent European model of the ideal girl can be evaluated.

The mother figure, Mevrouw Vrede, is typical of the 'idle woman in the home'. She does no work because there are slaves to do all. Not even the education of the children is her responsibility. Pauline's attitude towards a lady's need for education reveals the expectations of middle-class women's roles: "leeren deed zij, omdat zij zulks moest en omdat zij wel wist , dat men in de beschaafde wereld wat moet weten; maar het behoefde dan ook maar oppervlakkig te zijn; 'dat was genoeg,' meende zij. 'en eene voorname dame als zij zoude dat nooit noodig hebben'"(24), ["she learned because she had to and because she knew that people in the civilized world must know something; but it only had to be superficial; 'that was enough' in her opinion, 'and an important lady such as she would never have need of that'"]. We could infer much about the perception of the role of the lady in nineteenth-century Dutch Society, as represented by Pauline's mother. What can

be said with certainty is that women occupy a position of powerlessness.

The relationship between Mevrouw Vrede and her husband could well be described as that between the velvet glove and the iron hand, and encapsulates female powerlessness in marriage. She cannot prevail against her husband, but it is considered her moral obligation, part of the "...doctrine of feminine influence" (Segel 172), to make the attempt. Her counsel has little or no effect, and ultimately Meneer Vrede follows the path of his own choosing unless circumstances, such as Marie's arrival, deter him.

The couple's name, 'Vrede' meaning Peace, and the name of the plantation 'Vredenoord' meaning Place of Peace, are also of allegorical significance. Peace, as represented by the female half of the couple is achieved through the preservation of the status quo. Meneer Vrede represents peace through forceful coercion. As his is the final word, it is demonstrated that only through force and not through mediation can peace prevail. It is to this type of power that Pauline (wrongly) aspires in her identification with and emulation of her father. Vredenoord remains a place of peace only until the iron hand is removed with Meneer Vrede's death, after this event, his wife has no further place there.

This female powerlessness is, if anything, intensified after Meneer Vrede's death. When her husband dies as a result of a blow to the head during a fire, Mevrouw Vrede is left destitute. She has no recourse but to sell everything and return to The Netherlands. In fact, she is commanded to do so by him just before his death. She is trapped in the role of the perfect wife, much as Marie is trapped in the role of the perfect girl, and has no say in the disposition of her own future. She is still not executor of her own destiny. Clearly Andriessen's message is that without the need to serve the male, girls and women cannot function because they have no further purpose in life. This is made explicit by the narrator : "Wel was

mevrouw VREDE sedert den dood haars echtgenoots merkbaar verzwakt, en had zij soms oogenblikken, waarin zij buiten bewustheid was" (159), ["It was true that since the death of her husband Mevrouw VREDE was markedly weakened, she sometimes had moments during which she was unconscious"]. As the death of her husband is the only cause given for this mysterious illness, one must necessarily conclude that this illness, much like that of Marie's biological mother was something that was a part of female gender construction. Marie's mother is described as follows:

> De dame was nog jong, zij scheen nog geene dertig jaar bereikt te hebben. Hare kleding en hare manieren toonden aan, dat zij tot den fatsoenlijken stand behoorde. Zij was beeldschoon, doch bleek, en droeg de duidelijke kenteekenen van ziekelijkheid.(3)

> [The lady was yet young, she appeared to be not yet thirty years. Her clothing and her manners demonstrated that she belonged with persons of quality. She was beautiful, but pale, and bore clear signs of sickliness.]

She fits the image of the ideal woman on all levels. One who is "Fragile in every sense of the word..." (62), and who "...should they be beautiful, every thing else is needless..." (19), described by Wollstonecraft. Her external appearance marks her as being ideal according to nineteenth-century standards of physical beauty. It also is a physical expression of the ideal of self-abnegation and self-sacrifice which she represents. These qualities are highlighted when she, unlike the other passengers, asks only for Marie's rescue rather than her own during the evacuation of their sinking ship.

Cadogan and Craig state that "[p]opular fiction for the last hundred years has drawn heavily on images which are extensions from these (nursery rhymes

images) representing girls essentially as passive, domesticated, brainless and decorative" (10). To this list could easily be added physical frailty as a natural female characteristic. Even after two years of remedial recuperation in Europe, away from her husband and son, Marie's mother, almost, it seems to her credit, still bears "clear signs of sickliness" which in turn compliment her beauty. This dubious state of health, one is forced to conclude, is more a feature of the construction of gender than of the physiognomy of the sex. In other words, fragility was also a sign of the appropriate expression of the proper gender role.

Like Marie's mother, her function in life as wife and mother having been completed, Mevrouw Vrede's inner uselessness is soon externally expressed. The day after the very happy (and healthy) celebration of her fortieth birthday, she receives news that causes her to fall unconscious. When she recovers a few days later "had mevrouw VREDE het gebruik van hare geestvermogens en spraak terug; maar haar linkerzijde was geheel en al verlamd, zoodat zij volkomen buiten staat was, zich zelve te helpen" (160), ["Mevrouw VREDE had regained the use of her mental and vocal faculties; but her left side was completely and utterly paralyzed, so that she was in absolutely no state to help herself"]. This happens just at the point when Mevrouw Vrede appears to have finally gained some control of her own fate. The news which causes this drastic alteration in her fortune is that the company with which she has invested her money has gone bankrupt and she has lost everything. The paralysis is her punishment for attempting to enter the business world of men, and attempting to adopt a new role, that of provider for her family.

Simultaneously the disaster serves the function of a reward for Marie by allowing her to demonstrate selflessness and self-sacrifice. The news of their sudden poverty affects the girls very differently: "[b]ij PAULINE was het bittere droefheid, bij Marie een gevoel van genoegen, dat zij nu zou kunnen toonen,

hoeveel zij zich aan hare pleegmoeder verpligt gevoelde. PAULINE jammerde en klaagde; MARIE was rustig en tevreden" (160), "[i]t was bitter sadness for PAULINE, for MARIE a feeling of pleasure that she could now show, how indebted she felt to her foster mother. PAULINE repined and complained; MARIE was calm and contented"]. Marie's pleasure in the reversal of the fortunes of her foster family is nothing short of suspect, regardless of the proported nobility of the motives that the narrator attributes to her reaction. It is however congruent with the construction of gender being proposed by Andriessen's narrative. As Cadogan and Craig state of another nineteenth-century protagonist: "...she joyfully invites suffering for herself and her family..." (34). Her role requires the suffering of others; it is only in the presence of suffering that the persona of the ideal girl can find true expression.

Section II - Dichotomies Among Female Characters.

The dichotomy between Marie and Pauline allows a very clear demonstration of the system of punishment and reward proposed as one of the processes of social learning theory. Arabella's imitation of Marie to attain the status of ideal girl and Pauline's refusal to imitate the example provided by Marie give examples of the other two processes of gender acquisition by imitation.

Of the two main female characters, Marie is presented as the ideal girl in Andriessen's text. For the greater part of the text she believes herself to be the daughter of Mevrouw and Meneer Vrede, though the reader is aware that she is the victim of a shipwreck as a result of which her mother has drowned. The reader is also aware that she has a father and an older brother elsewhere. It is implied that

Marie is of higher than average social status, not only because her mother could return to Europe for medical care but also because of the value of the locket that is stolen from her by the slave Cesar, when he first finds her. Marie, on her arrival at the plantation Vredenoord, acquires three new siblings among whom is Pauline. She is given a change of clothes and, the narrator states: "PAULINE's jurkje paste haar, als het ware het voor haar lijf gesneden" (21), ["PAULINE's little dress fitted her as if it had been made for her"]. This statement strikes a justifiable note of foreboding, for she immediately begins to oust Pauline from the family's affections. Marie swiftly progresses from being a "speelgenoote van PAULINE" (21), ["playmate of PAULINE"] to being Johan's "liefste zusje" (36), ["[most] favorite sister"] and eventually to the point that Mevrouw Vrede asks her "'Heb ik u dan niet lief, misschien liever dan mijne eigene dochter PAULINE?'" (114-15), ["'Do I then not hold you dear, perhaps dearer than my own daughter PAULINE?'"]. Marie's progress from "slechts eene aangenomene dochter" (23), ["only an adopted daughter"] to being dearer to her adoptive mother than her own daughter is swift. It is based almost exclusively on the stark contrast between the pressure to conform to the ideal that Marie represents, and female non-conformity, as represented by Pauline.

The construction of Marie's character illustrates, especially when considered in the light of her Canadian contemporaries, the degree to which girls and women were confined by the roles ascribed to them and the inflexibility of those roles.

One of the most important and most inflexible of these roles in the gender construction of the girl is that of the moderator. Marie plays the role of mediator between the other children, and particularly with the slave girl Arabella. Her purpose is to generate a sweet-tempered, moderating influence. This role, as

proposed by social learning theory, is modeled on that played by her adoptive mother Mevrouw Vrede in interactions with her husband. The main purpose of this role is to keep or make the peace through the application of moral pressure, and to guide (and, if possible, convert) by example. This, apparently, is a role of such crucial importance, or so the narrator would have us believe, that it justifies the sacrifices of individuality and will that the narrative requires of girls. The moderator is perfect in all she does, and is loved and admired by all she knows. Her physical appearance, as is traditional, mirrors her inner nature thus: "...de kleine MARIE was een aanvallig kind. Blonde lokjes krulden in rijke bossen om haar blank aangezigtje, en hare heldere, blaauwe oogen stonden zoo vrolijk..." (4), ["the little MARIE was an attractive child. Blond locks curled in rich bunches around her little white face, and her clear blue eyes looked so happy..."]. She is angelic. It is therefore no surprise to discover that Pauline, destined to be Marie's opposite, is "een zwartlokkig, donkeroogig meisje" (18), ["a black-haired, dark-eyed girl"]. Her external appearance is also indicative of her inner nature. Pauline's role in the text is basically to be the foil for Marie, thereby illustrating the dangers of not conforming to the social vision of the ideal young girl. The girls are presented therefore as 'natural' as well as physical opposites.

Pauline, the oldest child of the Vrede family, does not conform to the ideal. She appears, from the beginning, to be strongly under the influence of her father, because her opinions are often echoes of his. With reference to the treatment of the slaves, he tells her: "'zulk negervolk moet even als de honden door slaag gedresseerd worden'" (46), ["'such Negro people must, like dogs, be trained through blows'"]. However, he is an inappropriate role model for a female child. When she is put in charge of training Arabella and applies his advice, she has little success. Pauline's mother soon confirms the importance of agreement between sex

and female gender construction. While discussing her daughter's lack of success in training Arabella with her father's methods, Mevrouw Vrede tells Pauline: "'In alle gevallen vind ik het in een meisje zeer leelijk dat zij door slaag wil regeren'" (50), ["'In all events I find it very ugly in a girl that she wishes to rule by blows'"]. From her mother's reaction to her attitudes concerning the slaves: "'Hoe is het mogelijk, PAULINE! dat gij zoo spreken kunt,' zeide mevrouw VREDE 'Van wien hebt gij dat geleerd mijn kind? van mij nimmer...'" (49), ["'How is it possible , PAULINE! that you could speak like this,' said Mevrouw VREDE 'From whom have you learnt that my child? scarcely from me...'"], we infer that Pauline's responses are gender inappropriate because they are not a mirror of her mother's views. She does not apparently imitate the same-sex parent. Mevrouw Vrede's surprise is appropriate because Pauline has just demonstrated that for her, there is none of the expected agreement between sex and gender construction, posited as acceptable and required for girls in the text.

Pauline's attitudes and behaviors which so surprise her mother are acquired from her father. She takes not only these, but also her consciousness of her status from her father. In a discussion with Marie she asks incredulously: "'Ik, PAULINE VREDE, dochter van den eigenaar der plantaadje Vredenoord in Suriname, zelve mijn onderhoud verdienen!...'" (48), ["'I, PAULINE VREDE, daughter of the owner of the plantation Vredenoord in Suriname, earn my own living!...'"], while Marie, taking her cue from her mother, is humble and self-abnegating. There is nothing intrinsically inappropriate in Pauline's statement for, according to Cadogan and Craig,: "[g]irls were dependent on the status of their fathers or husbands, as it was not considered proper for them to earn their livelihood" (36). It is not the sentiment expressed in these prophetic words which is later punished, but the very fact that Pauline had manifested a consciousness of

her rank and its accompanying privilege. Her knowledge and declaration thereof is inappropriate to her gender and must be punished.

Another obvious point of difference between the girls is their respective attitudes towards the slaves. Pauline's attitude is, naturally, opposite to Marie's. She almost does not consider the slaves human. Marie, the text implies, is in the right. Her views are sanctioned by established social thought as represented by what Pauline describes as those "zotte vertellingen die in de schoolboekjes staan..." (48), ["'..foolish stories that are in the schoolbooks...'"].

On the question of the humanity of the slaves on her father's plantation Pauline states: "'...omdat hij zoowat op een mensch gelijkt maar hij is toch maar een slaaf, en geboren om ons te dienen, ... Maar als onze Lieve Heer hem nu eenmaal in dien stand geplaatst heeft, dan wil Hij zeker ook, dat hij ons zal bedienen ...'" (131), ["'... he looks a little like a person but he is still only a slave, and born to serve us, ... But if our Dear Lord has placed him in that position then He certainly desires that he shall serve us ...'"]. Pauline's ideas have a certain commonalty with those of her mother, though expressed much differently. They share a belief in the presence of a divine rationale for slavery. It is in their interpretation of the purpose of continued enslavement and dehumanization that they differ. Essentially however, both would retain the status quo.

Pauline's is a version of the social realities which is very different from, and much harsher than, that which Marie perceives. Pauline reacts not to the ideal that should exist in her world, but rather to the real; she reacts to the same stimuli in the fictional world as her father. Through rebuking both Pauline and her father, the narrator would have the implied audience believe that the true version portrayed in the narrative is the benevolent ideal. It is this ideal which Marie embraces, and which society, as represented by the school books, ostensibly advocates.

The role model represented by Mevrouw Vrede, who should moderate with and provide moral instruction to Pauline, fails to take hold. The fact that Pauline's application of her father's notions of slave governance are unsuccessful is also a textual indication that the choice of the father as role-model is inappropriate and doomed to failure. While Mevrouw Vrede is horrified at her daughter's inappropriate statements, she neither proposes nor advocates a society that does not include the institution of slavery as its economic base. Rather, her suggestion is an amelioration of the harshness with which the slaves are treated, and a proposition that they be handled like underdeveloped children, thus again, maintaining the status-quo.

Mevrouw Vrede also considers these same attitudes to be 'leelijk', [ugly], in her husband. In her role of moderator and in adherence to the doctrine of feminine influence, she attempts to dissuade him from ordering that Cesar receive twenty-five lashes for being late returning to the plantation. In response to his wife's claim that the slave may have been delayed by the inclement weather, he states: "'Een neger kan altijd komen. Hij zou er niet van bedorven zijn. Maar dat luije volk is altijd zoo...'" (20), ["'A Negro can always come. He wouldn't be spoiled by it. But those lazy people are always like that...'"]. Cesar avoids this fate, not because of Mevrouw Vrede's moral persuasiveness, but because he has brought Marie with him.

Mevrouw Vrede does not reprimand her husband for his threats to punish the slave. Her comment, as is appropriate to her role and status, is directed at the severity of the punishment rather than the act itself which she thereby implicitly condones. As a moderator she can only recommend amelioration, not cessation. She must support the status quo if she is to retain her (privileged) place in it. It is therefore made obvious here that certain behaviors are appropriate to certain

genders, and this is a premise which is later graphically illustrated in the case of Marie herself.

Pauline thus appears to be more her father's child than her mother's. She is more prone to being influenced by his opinions and equates her role with his as the obvious source of real power in the family. It is not only the construction of gender that is at issue here, but also the difficulty (and necessity) of achieving sex and gender agreement in girls. Their acceptance of, and adherence to, the foregoing is crucial, hence the punishments suffered by Pauline for her digression.

The attitudes and behaviors of Pauline and her father with regard to the slaves are set against those of Marie and Mevrouw Vrede. It is made clear that neither of the two former exercises the appropriate Christian virtues with regard to them. As the acceptability of certain behaviors in the text are gender linked, Pauline is guilty of a still worse transgression. Worse than her un-Christian assertions concerning the slaves is her lack of conformity to the ideal of the girl as presented in the narrative and exemplified by Marie.

The power to influence events directly or to effect real change does not, however, lie with the females, as has already been demonstrated in the case of Mevrouw Vrede and her husband. The implied reader is shown the bounds of female influence and effectiveness even as she is encouraged to believe in the myth of female power as illustrated in Marie. Overstepping these boundaries can lead, in the mildest instances, to loss of status and disgrace before one's inferiors, as Marie discovers when she attempts to intervene in the whipping of a female slave. She does not succeed in halting the overseer, and, having publicly disgraced her by revealing her lack of status in the Vrede family, he proceeds with the threatened punishment.

Chapter Three

Female Models and the Construction of the Ideal Girl

in Traill's Text

Section I - Establishing Appropriate Female Gender Role Models.

The lack of the moralistic subtitle in The Canadian Crusoes: A Tale of the Rice Lake Plains signals to the reader that Traill does not intend to concentrate only on the moral development of her characters. The reference to Defoe's 1719 text suggests that Traill intends to develop her characters along lines very similar to Defoe's whereby the importance of Christianity, self-sufficiency and the imposition of order upon the wilderness as represented by the British Empire, would all be stressed. Traill's research into actual stories concerning children lost in the bush ensures that her characters are as realistic as possible. First-hand knowledge allows her to propose a more liberal construction of gender for girls.

The setting for Traill's narrative is one which could justifiably be called Edenic, wherein Catharine is tempted away from her duties by Louis with the promise of "'early strawberries on the old Indian clearing'" (24). The fear that is present in Andriessen's narrative when he describes the experiences of Marie and Johan who are also briefly lost in the forest is totally absent from Traill's work. Both groups of children, including Marie (who is ship-wrecked on the coast of Surinam but appears to have been born in Cuba), are first generation colonists. While Marie and Johan are terrified by their brief experience, the three Canadian children are undaunted by theirs and look upon it as a challenge, a chance to apply the skills and knowledge that they have gleaned from their parents.

The development of Catharine's character is influenced by a belief that Traill shared with Andriessen, i.e. that certain characteristics are sex rather than gender linked. Traill clearly wished to keep these characteristics associated with the character of the girl. This adherence to the belief in 'natural' female characteristics leads to inconsistencies in the character.

One of these characteristics is the role of the girl as moderator, which allows Traill's characters flexibility. As in Andriessen's text, Catharine plays this role but not in quite the same manner as Marie. Were Traill to follow Andriessen's model of the ideal girl, Catharine would excuse Louis' mendacity, recognizing no fault on his part. She does not excuse him, but rather points out that Louis acted as he did to "give me the enjoyment of a day of liberty..." (35), thus stressing that his intent was sincere even though the means of its execution was not. Traill demonstrates that children in general, and girls in particular, can negotiate these difficult moral dilemmas without external social direction.

The role of moderator thus does not have the same ramifications that it has in Andriessen's text. It is not mere convention or an exclusively moral imperative which lead Catharine to play this role. Rather it is the exercise of Wollstonecraft's "virtue nursed by liberty" (191) that guides her actions. Thus Catharine, unlike Marie, has a choice.

The narrator, in relation to Catharine's efforts at mediation, states: "her woman's heart taught her that the surest means of reconciling the cousin[s] would be by mutually interesting them in the same object..." (36). The term 'woman's heart' harks back to the early nineteenth century image that associated sensitivity to the feelings of others almost exclusively with the female sex. Catharine's decision to direct the cousins' energies into a different channel is one of diplomacy rather than of stereotypical sensitivity or self-sacrifice. It is the act of someone who is

experienced in dealing with squabbling brothers (she has two younger brothers at home) and has the skills to handle them. It would also not be fair to say that Catharine's character is that of a woman in miniature. That Catharine and Indiana are both youthful is reinforced by the recurring use of the word 'playful' in association with them. It is of interest to note that, although they are the same age, neither Marie, nor Pauline, nor, for that matter, any of the younger Vrede children are ever described as playful.

Sensitivity to the needs of others is another characteristic considered by both authors as essential to the character of the girl. It is displayed by the two authors with very different results. In the case of Marie, sensitivity to others means a total eradication of the needs and desires of the self. It entails a self-abasement which verges on the saintly. The girl, and thus the future woman, was to be the embodiment of understanding and selflessness. The reward was the high regard of her family and friends. The punishment for considering her own needs before those of others, as in the case of Pauline and her crippled mother, is exile, humiliation and death.

The same trait in the case of Traill's characters means recognizing the needs of others but not at the expense of their own interests. Catharine is sensitive and she can to help diffuse tensions, such as those in the situation between Louis and Hector at the beginning of the narrative. Her position, as impartial observer, allows her to be reasonable, while Hector is being irrational and giving in to his passions. She is not always as successful as she is when she intervenes with Beam of the Morning to save Indiana. That Catharine does not always succeed in resolving conflicts makes her a more plausible character. Marie's sensitivity, on the other hand, is an integral part of the role she is expected to play.

The potential for differences in the portrayal of the role of the girl can be anticipated from a glance at the title page illustrations of the two texts. Andriessen's text portrays Johan protecting Marie from the 'Boschnegers',[Bush Negroes], while Traill's text portrays Catharine comforting Louis. Both scenes are taken from points in the narrative when the children have just become lost in the wilderness. The illustration in Andriessen's text places Marie into the category of female described by Wollstonecraft as:

> Fragile in every sense of the word, they are obliged to look up to men for every comfort. In the most trifling dangers they cling to their support with parasitical tenacity, piteously demanding succour; and their natural protector extends his arm or lifts up his voice to guard the lovely trembler-....(61)

Catharine, conversely, is not portrayed as a 'lovely trembler'. She takes the role of the comforter rather than the comforted as she comforts the penitent Louis. She displays none of what Wollstonecraft further terms "infantine airs" (62), normally ascribed to girls. Thus, even at this early stage, it is easy to see that her role will not be in total agreement with the construction of gender proposed in Andriessen's text.

Only one girl can achieve the peak of perfection in Andriessen's narrative and, of course, the reward that accompanies it. Just as there is an assumption in the text of a religious/heavenly system of reward and punishment, so the promise of earthly reward (high regard of friends and family) and the threat of punishment are indispensable forces in the narrative. Indiana and Catharine are both examples of the ideal girl of the New World, and each achieves her own peak of perfection. The threat of punishment as a means of coercion is not used in Traill's text because the girls possess Wollstonecraft's "...virtue nursed by liberty..." (191), and practice that virtue voluntarily.

Gillian Avery describes the character of the early Victorian girl as "the girl of an old family and good breeding, serious of purpose and with intellectual tastes ..." (108). Traill does not transplant this figure of the early Victorian girl to the New World in The Canadian Crusoes as Andriessen does in his text. In fact, she rejects many of the values associated with this early gender construct. Thus Catharine is not an intellectual: "...she knew nothing of maps and globes, and hemispheres, her only book of study had been the Holy Scriptures, her only teacher a poor Highland soldier" (142). Class and family status as conditions for achieving the new ideal are removed. The only quality she inherits from her Victorian counterpart is a certain gravity of nature which is itself toned down through her propensity for gaiety and play.

Section II - The Characterization of Catharine and Indiana.

Catharine Maxwell is an orphan only in the sense that she is separated from her parents for a long period of time. She has no sisters but the Indian girl occupies an equivalent position. On her appearance in the narrative, the reader is told that Catharine "...watched the young stranger's slumber as tenderly as though she had been a sister or beloved friend..." (173). Later she tells Indiana "I will be to you as a sister, and will love you and cherish you..." (236). There is thus ample opportunity for the type of comparison that occurs in MARIE EN PAULINE. Traill's approach, however, is more subtle. She does not indulge in a similar polarization of character nor does she hesitate to apply to Catharine the same standards that pertain to her brother and cousin.

Catharine is the product of a marriage between a Scot and a woman of French-Canadian origin. The couple have already left Quebec separately before they meet for the second time and marry. They then move to seek their fortune in English Canada. When one bears in mind the territorial struggles between France and England over Canada it is clear from the outset that Traill is intent on teaching not only natural history, but also on proposing political reconciliation between the French and English in Canada. Catharine's parents, unlike Marie's, are of 'working class' origins. Her family history goes only as far back as her grandmother who ran a lodging house. Her mother has an enviable array of skills which range from spinning wool, to drying fruit, to making maple sugar. While these skills are Catharine's inheritance, none of them is characteristic of the 'idle woman' of middle class ideals. Her father served as a soldier until injury forced him to retire. At the time that the events of the narrative take place, the two families of Maxwell and Perron have just opened a new settlement at Cold Springs.

While Catharine clearly does not have nobility of birth, she has an innocence and nobility of nature which she demonstrates particularly in her interactions with Indiana.

Traill's female characters do display stereotypical physical attributes similar to those observed in the portrayal of Marie and Pauline in Andriessen's text. Jacob Morelle describes the girls as being "...a lovely pair - one as fair as morning, the other as dark as night" (341). The girls' physical differences are not, however, symbolic of good and evil in their natures, as is the case with Andriessen. They complement each other, illustrating different but compatible versions of the construction of gender for girls.

The character of Catharine Maxwell diverges markedly from the traditional character of the girl. She exudes a robustness that is entirely foreign to

Andriessen's girls. One could not imagine either Marie or Pauline being described as "both hardy and healthy" (36), as Catharine. The concept of a strong, self-possessed girl with a mind of her own is foreign to Andriessen's narrative. For him, girls appear to be rather a collection of instilled and inborn habits rather than thinking beings.

In contrast to Andriessen, Traill creates an independent and self-sufficient female protagonist. Catharine's initial alarm at being lost does not stem from that fact alone. As the narrator points out: "Catharine possessed, when occasion called it into action, a thoughtful and well-regulated mind, abilities which would well have repaid the care of mental cultivation" (21). Her alarm stems from concern for her parents: "Had it not been for the painful consciousness of the grief their unusual absence would occasion at home, Catharine would have thought nothing of their present adventure" (34). This concern is also expressed by her brother Hector, and is therefore not portrayed as an exclusively female trait. She succumbs neither to hysteria nor to despair, rather she takes the role of leader of the party. While Hector is still seeking to lay blame for their situation and to condemn Louis, she states: "Come Hector! come Louis! we must not stand idling thus; we must think of providing some shelter for the night;" (35). Catharine's initiative in assuming the leadership of the group threatens the implied 'natural' order of female subservience and passivity in response to male dominance in the text. Having had Catharine take the leading role, Traill is obviously not entirely comfortable with the new, more forceful character of the girl. Thus, having chosen both the method and the place for building a shelter, Catharine regresses to the more acceptable role of the coy, defenseless girl: "'To work, to work you idle boys, or poor wee Katty must turn squaw and build her own wigwam,' she playfully added taking up the axe..." (36). Catharine's use of adjectives stressing modest size and helplessness,

together with the diminution of her name, makes her previous action appear less threatening to the boys' status. It does not, however, alter the fact that the decision and initiative were hers. This process of progression and regression occurs throughout the narrative. It underlines, in part at least, the difficulty that Traill had in breaking with the accepted stereotypes of the nineteenth-century girl. That she has a degree of success in reconciling the two is to be seen in the fact that Catharine emerges as a more believable character than Marie.

Though Traill's narrator does not go to the same lengths as Andriessen's to justify colonization, the Indian girl is portrayed, at intervals, as being morally and mentally inferior to her white sister. The fact that Traill's narrator is not excessive in this justification is again indicative to the immigrants' commitment to Canada. Catharine, as a first generation Canadian, must face the same challenges as her native counterpart because she is as much a Canadian as Indiana. This is a choice which proves problematical for Traill because in contrasting their characters, Indiana frequently far outshines her white companions whose only claim to superiority then appears to be their knowledge of Christianity.

Indiana's status in the Native community has been established by the courage of her mother who died in battle. She is described as "the daughter of a brave" (209) in reference to her mother's courage in defending herself, her child and her people against the Ojebwa attackers. Indiana's high status is further reinforced when Beam of the Morning, who is described as "...a great *medicine*, a female *brave*,..." (293), greets her as the daughter of an equal. She is a true orphan and joins the 'family' of Catharine, Hector and Louis after her rescue by Hector. The events which lead to the slaughter of all the members of Indiana's tribe are reminiscent of the drama of a Greek tragedy, and are described by Indiana

as: "'...a bloody day and a bloody deed'" (210). The story is one of treachery, revenge and internecine struggle for territorial control.

Juxtaposed with the drama of the events in the Native community, which lead to Indiana's exposure on the hillside, is the narrator's description of the Indian as being a simple, blood-thirsty savage whom "the tide of [western] intellect ..." (322) is sweeping away. The Indians are portrayed as being intellectually inferior to the white settlers because of their lack of civilization. Indiana is both subject to, and excepted from, this truism and is, by implication, less enterprising than her white companions, thus "...she possessed little talent for invention, ... she rarely struck out any new path for herself ..." (187/8). As an Indian she is condemned to an inferior status by the narrator, but as a sterling example of an alternative gender construction for girls, her personal qualities are implicitly recommended to the audience. The 'representation of a relation' described by de Lauretis is therefore splintered. The text uses gender construction to categorize *and* simultaneously to isolate the Indian girl from the white and both girls from the boys. Colonization is thus justified in a manner very similar to the method of 'divide and conquer' employed by Andriessen's narrator to justify the enslavement of blacks and the entrapment of women in traditional roles.

Section III - Race and Gender Construction in Traill's Text.

Ostensibly Indiana is ascribed an inferior status to Catharine only on the basis of religious belief. At the narratorial level, however, Catharine is ascribed a moral superiority over Indiana which helps to isolate the latter on the basis of her race and denies any common cause between them as girls. Thus Catharine, in a

demonstration of her noble spirit undertakes "Indiana's religious education ... to enlighten her darkened mind..." (202).

When Indiana's conversion to Christianity occurs it seems more like a perversion, as if she has lost rather than gained something: "...- how contrary to her nature, to all that she had been taught in the tents of her fathers, where revenge was a virtue, ... yet when she contrasted the gentle, kind and dove-like characters of her Christian friends with the fierce, bloody people of her tribe..." (221-2) clearly Indiana could see the error of her ways. The reflective tone of the narrator's statement is appropriate to this moment, for what is about to occur is the replacement of one relational schema with another. What the narrator interprets as Indiana's nature is the outward expression of the schema for personal interactions, personal conduct, belief systems and survival systems that Indiana has internalized from childhood. "All that she had been taught in the tents of her fathers..." is to be replaced with the relational schemas which Christianity prescribes, including a specifically Christian gender schema for females which stresses passivity.

The narrator seems to claim that the attempt to do this is doomed from the start. Christianity is 'contrary to her nature' and conversion is therefore an un-natural act. Indiana's nature, that which the narrator perceives as her essence, is 'fierce and bloody'. Here again there is an implicit suggestion that certain qualities are 'natural' to children. The explicit message, however, links the cultural expressions of race with nature. Indiana's nature, reflecting the nature of her race, will prevent her from ever achieving that "kind and dovelike character" which her white companions possess, and to which she apparently aspires. In the same manner, their Christian natures will prevent them from becoming fierce and bloody. Race is an abyss that forever separates the Indian girl from the superior white culture. Though she becomes "bound to them by a yet more sacred tie, ... she

knelt to the same God ..." (274), not even Catharine, who "...taught her to pray to the Good Spirit, and told her to return good for evil, to be true and just, kind and merciful" (328), can elevate her from the secondary status assigned her. In describing the eventual bond that developed among the children the narrator states: "... for even Indiana had become as a dear and beloved sister ..." (274). The use of the qualifiers 'even' and 'as a ...sister' reinforce her status and divides the girls rather than uniting them.

The conversion, though necessary for her to be absorbed into the western family, is un-natural for her. Her social status and her wilderness skills are all products of that background, as is the courage shown by her mother in defending her. While those same skills are used to make the lives of the white children more bearable, and her status in that community helps to rescue Catharine, her way of life is still condemned. When she gives it all up for Christianity, she automatically acknowledges its superiority over her own beliefs. It is stated that: "On all matters connected with her religious notions she was shy and reserved, though occasionally she unconsciously revealed them" (226). The principles and beliefs of that hidden system must therefore be entirely abandoned by her if she wishes to be brought "to the feet of the Savior to become his meek and holy child, a lamb of his 'extended fold'" (221-2). The use of the 'lamb' metaphor brings with it all the implications of obedience, malleability and childlike submission that it bears in Andriessen's text.

Traill's narrator's doubts, implied at the outset of the conversion attempt, are justified, because at the end of the narrative, Indiana has not changed. She continues, therefore, to be negatively juxtaposed with Catharine. When she aids Jacob Morelle in hunting and killing the stag, her 'savage' nature resurfaces:

> ...the canoe is rapidly launched by the hand of the Indian girl - her eye flashes with the excitement - her whole soul is in the chase - ... Catharine buries her face in her hands - she cannot bear to look upon the sufferings of the noble animal. She will never make a huntress - her heart is cast in too soft a mould....(342/3)

It is not to Catharine's detriment that she will never be a huntress, nor is it entirely to Indiana's credit that she is one and cannot change. The essential difference between the girls remains and is reinforced by the narrator. While Indiana's 'whole soul' is concentrated on the hunt, Catharine's heart is too soft even to watch. The soul of a Christian can be concentrated only on God, as Catharine's is. The softness of her heart conforms to the Christian schema for female gender construction and is the outward expression thereof. Conversely, Indiana is, by her very nature, debarred from a similar expression. She is a Christian *in spite* of her race, while Catharine is one *because* of hers.

The sacrifice made by Indiana's mother is negated necessarily in this process, and Indiana, who defines herself through her mother's courage and sacrifice, loses the status which she had thereby gained. This lack of status makes her more obviously a social inferior and increases her eligibility as a bride for Hector. The sense of isolation that Indiana experiences as this occurs is well reflected in the narrator's use of terms that again simultaneously identify her as a member of a group and isolate her from her white companions: "The young girl stood there ... a stranger in the land of her fathers, associating with those whose ways were not her ways ... whose god was not the god of her fathers. Yet the eyes of the Indian girl were not dimmed with tears as she thought of these things; ..." (235). If one were to compare Indiana's realization of her own profound loneliness in the world with Marie's, it would be clear that the demands for personal strength and emotional integrity made upon Canadian girls are much

greater than any experienced by their European counterparts. Marie, on discovering her background, or rather the lack thereof, exclaims:

> 'O, ware ik maar met u gestorven! mijne lieve ouders' ... [b]itter, bitter weende zij. En die tranen deden hare geprangde ziel te verligten. Maar toch dat woord *vondeling* klonk haar nog steeds zoo verpletterend in de ooren dat zij weder in een nieuewen tranenvloed uitbarstte. (110)

> ['O, had I but died with you! my dear parents' ... [b]itterly, bitterly she wept. And those tears lightened her pierced soul. But still that word *foundling* sounded so overwhelming in her ears that she again burst into a new flood of tears.]

Traill's characterization allows her girls to rise to the challenge whereas Andriessen's girls collapse in tears. There is no overt indication in the text that Indiana continues to be considered inferior to Catharine in any way after her conversion to Christianity. However, simply by virtue of the fact that she joins the Savior's 'extended fold', she is implicitly relegated to the status of a 'second-class' Christian, much as Arabella becomes a second-class ideal.

In this instance, as in the case of the girls in Andriessen's text, one can observe the operation of what Kelly terms "the essence of the subordinate term ..." (15). In these texts Arabella and Indiana are the subordinate terms which show themselves "...to be a necessary part of the privileged term (for example, the supplement [which] added to the whole is essential to the concept of the whole)..." (15). The dualities used in the two texts to express appropriate and inappropriate gender construction in girls come perilously close to deconstructing those same asymmetric systems of representation that they attempt to perpetuate.

One of the final descriptions of Indiana in the narrative reads " ... - the little squaw is still an Indian at heart - see with what expertness she helps the old man

..." (343). This is reminiscent of Andriessen's narrator's reductive description of Arabella's feelings after her 'conversion' to the ideal slave. The quotation, suggesting both condescension and admiration, reflects the difficulty that Traill has with the characterization of Indiana. These are much the same as the difficulties Andriessen experiences in portraying Arabella. While not wishing to elevate a girl who is portrayed as being inferior on the basis of race, above the (ideal) white protagonist, but still needing to provide a contrast, both authors have encountered a paradox. Dorothy Kelly in Fictional Genders describes this paradox as a "...logical impossibility... revealed in a textual system when a particular duality, crucial to the logical function of the system, no longer constitutes a clear philosophy" (15). Indiana therefore, like Arabella, escapes with more autonomy of character than her white counterparts precisely because of her race. Neither example of gender construction can be entirely stifled, even though the authors may portray the characters as racially inferior and attempt, thereby, to contain them.

Chapter Four

Function of the Narrator in Female Gender Construction

in *MARIE EN PAULINE* and *The Canadian Crusoes.*

Section I - The Importance of Narrative Voice.

No text is created in the absence of external forces which include socialization, society and background, and all of which form part of the shaping process. The background of the author plays an essential role in the creation of the text, it also affects the nature of the implied narrator and the tone of the narrative. These considerations become crucial when one attempts to define the message and intent/purpose of the text.

The selected texts could not be said to have come into existence purely for recreational purposes, yet modern critics choose to criticize them on just this issue. In both cases, the authors had an express didactic intent which was a shaping force in the narrative. In light of this deliberate didacticism, it would be fair to suggest that the narrators were utilized to achieve the authors' goals. Indeed, these texts, when considered as examples of crisis literature, could both be considered handbooks for survival for girls in circumstances both of physical and social danger.

Neither critics of Traill nor those of Andriessen seem to consider that these authors were products of their era in both a literary and a social sense. They criticize the texts without mentioning that, far from being an aberration, the writers' styles were prescribed and proscribed by the period in which they lived. Thompson, writing in The Pioneer Woman, states:

> [M]uch of Traill's fiction seems dated and tedious today. This stems from Traill's apparent desire to instruct rather than entertain her reader. Traill continually interrupts her narratives to clarify a point, to relate an anecdote that is somehow connected to the main narrative, to add details of natural history which are, at best, only tenuously relevant to the story, or to reiterate and reinforce a moral issue. Consequently, Traill's fiction, is, for the most part, incompatible with contemporary tastes....(9)

Hofman makes a similar charge against Andriessen:

> In combinatie met zijn stijve en formele schrijfstijl komen deze uitweidingen nogal saai over. Het aanbrengen van spanning en het karakteriseren van hoofdpersonen ging Andriessen duidelijk minder goed af dan het nazoeken van de kronieken. Niet alleen omdat hij hiervoor de capaciteiten miste, maar tevens omdat hij, ook in de verhalende gedeelten van zijn boeken, de onderwijzer wilde zijn en bepaalde zaken of aspecten uitvoerig uitlegt en wijze raadgevingen tussenvoegt.(2)

> [In combination with his stiff and formal style of writing, these [historical] digressions seem rather boring. In the development of tension and characterization of main figures he was less successful. Not only because he lacked the capacity to do this but also because he, even in the narrative sections of his books, wanted to be the teacher and explain specific events or aspects more broadly, and in between to give wise advice].

The 'story' was, in neither case, of as critical importance to the authors as was the discourse. Thus to criticize them from this standpoint appears somewhat unjustified and takes the narratives out of their historical context and also out of the context into which their writers wished them placed. With statements such as "Traill's *apparent* desire to instruct rather than entertain her reader".(my italics), Thompson gives the impression that the author, while trying to write an entertaining work, has succeeded only in producing an imperfectly didactic one. In

the preface to The Canadian Crusoes Agnes Strickland, who edited the original work, states: "...it is to impress on the memory the natural resources of this country, by the aid of interesting the imagination that the author of the well known and popular work, 'The Backwoods of Canada', has written the following pages" (8). Later in the preface it is again stated:

> Our writer has striven to interest children or rather young people approaching the age of adolescence, in the natural history of this country, simply by showing them how it is possible for children to make the best of it when thrown into a state of destitution as forlorn as the wanderers on the Rice Lake Plains. (10)

The author's intent is to teach, specifically, 'natural history' in a fictional context to young people of both sexes. One can hardly then, with any justice, condemn author and text because of what, according to the critic's perception, is Traill's intent.

Andriessen's intent is also made explicit. In the foreword of MARIE EN PAULINE he states that the book was written because children, hearing all the current discussion over Dutch Guiana, might be interested to know more. Therefore he has tried "...het nuttige met het aangename te verbinden. De zedelijke strekking staat op den titel uitgedrukt",[5] ["to combine the useful with the pleasant. The moral tenor is expressed in the title"]. Further, the narrative was written for "mijne beide dochtertjes", ["both [his] {little} daughters"] that when they remember the moral, "moge u terug houden van de verderfelijkste aller ondeugden in uwe sekse: den hoogmoed...", ["it might keep [them] from the most corrupting of all the vices of [their] sex: pride..."]. There is no hidden intent. In light of these self-proclaimed intentions, I shall now examine the function of the narrator in Andriessen's and Traill's texts.

Section II - The Narrator in Andriessen's Text.

The role of the narrator should be considered especially influential in these texts as their (stated) purpose is didactic. The narrator appears, tacitly, to condemn the institution of slavery through the harsh punishments meted out to both Pauline and her father. The latter dies as a result of a fire set by Alexander, son of the female slave whose punishment Marie had tried to prevent. Those same pro-slavery attitudes, however, are further entrenched at the narratorial level.

Andriessen's narrator, in addition to providing practical information such as "Gij weet toch wat schcepsvolk is en wat passagiers zijn? zoo niet, dan wil ik het u vertellen..." (13), ["You do know what sailors are and what passengers are? if not, then I want to tell you..."], also provides information concerning the origins and economic base of the colony. A justification of why that base cannot and does not need to be changed is also included. The narrator begins with a definition of a slave: "[o]p deze plantaadjes werken slaven. Maar wat zijn slaven? Slaven zijn menschen die men koopt en dan als zijn eigendom beschouwt" (13), ["[s]laves work on these plantations. But what are slaves? Slaves are people that one buys and then regards as his own property"]. He then follows with a conciliatory gesture, to address the moral offense that he has presumably raised in his audience: "[m]enschen verkoopen als beesten: dat is vreeselijk, niet waar? voorzeker is daar iets vreeselijks in, en het ware te wenschen, dat zoo iets nooit gebeurde" (13), ["sell[ing] people like animals: that is terrible, isn't that true? certainly there is something terrible in it, and it is to be wished that such things did not occur"]. The justification then follows: "Maar die menschen, die men zoo verkoopt worden op de kusten van Afrika door hunne stamgenooten verkocht, die hen in den oorlog hebben gevangen genomen en ze anders zouden dooden..." (13), ["But those

people, who are sold thus on the coasts of Africa are offered [for sale] by their fellow tribesmen, who have taken them prisoner in the war and would otherwise kill them..."]. Thus slavery rescues prisoners from potential murder, and slave traders are therefore doing a Christian and charitable thing. This statement, when contrasted with one made by Williams who states that: "from the seventeenth century to the nineteenth century the social and economic organization of the West African states was disrupted by an all consuming effort to supply cargoes for the European slave ships." (38), makes it clear that girls were given a sanitized version of Dutch colonial involvement. They were not, however spared graphic descriptions of the treachery and inhumanity of other (often Catholic) colonizing states such as Spain and Portugal, illustrated in the three didactic sections of the narrative. This contrast enabled them to feel patriotic pride. More importantly, however, it encouraged identification with ideal female characters such as Marie because of her humane treatment of the slaves, while raising no questions about the desirability or inhumanity of slavery. The system is portrayed as being both benevolent and beneficial. There is, therefore, no reason why girls should not want to be a part of it and to play their roles in perpetuating it by imitating Marie, the ideal female role model. Further, the narrator concludes: "[i]n Guiana evenwel worden sinds jaren geene nieuwe slaven meer ingevoerd, en zijn het alleen de kinderen van de daar zich bevindende negers" (13), ["no new slaves have been brought into Guiana for years, and [the current slaves] are only the children of the Negroes who are already there"]. Arabella fits into this last category.

The overt attempts of the narrator to portray a (general) atmosphere of goodwill towards the 'rescued' slaves contrasts sharply with the slave-owner's attitude. In response to his wife's attempt to point out that the slaves are also human beings he states: "'[e]en mensch? Een neger een mensch! ... [l]uije beesten

zijn het, anders niet, die het brood niet waard zijn, dat ik hun geef'" (20), ["'[a] human being? a Negro a human being! ... [l]azy beasts [is what] they are, nothing else, who are not worth the bread that I give them'"].

This use of the justification of existing social structures to help maintain the status quo can be carried a step further. Andriessen names his main male slave character Cesar. The character is described on numerous occasions in the text in racially negative terms. These imply, or expressly claim, characteristics such as dishonesty, slyness and stupidity as being general attributes in 'Negroes'. In connection with Cesar's discovery of the medallion around Marie's neck and his greedy realization of its beauty and value, the narrator states: "Hoe dom de neger ook schijnt, heeft hij evenwel een scherp ordeel" (15), ["However stupid the Negro may appear, he has sharp judgment just the same"]. On the same topic, the narrator makes another generalization: "Negers zijn goedhartig, maar diefachtig in den hoogsten graad ..." (16), ["Negroes are good-hearted but thieving in the highest degree"].

These descriptions and statements, especially as they relate to Cesar, beg the question of whether Andriessen's narrator is attempting to demystify the myth of the noble African slave as portrayed in Aphra Behn's Oronooko or the Royal Slave. Behn's is also a narrative set in Surinam and the main male character's European name was also Caesar. He was neither a prisoner of war nor sold by members of his tribe, rather he was trapped by Dutch treachery. Andriessen's portrayal of the sly, circuitous, empty-headed, erstwhile king's son now slave, personified by his Cesar, hardly inspires thoughts of humanity much less of nobility.

The overtly denigrating and racist comments about the slaves made by the narrator throughout the narrative serve to reinforce notions of black inferiority.

These comments justify slavery and reinforce the role of women as mediators and keepers of the existing social system. Women are offered a superficial power by being encouraged to defend the humanity of the slaves. This stimulates female interest in maintaining the status quo, for no matter how powerless the girls and women in the narrative, the slaves have even less power. Their suffering is occasion for girls to practice those uniquely 'feminine' virtues of self-sacrifice and Christian charity and allow them to demonstrate moral superiority.

Section III - Race and Gender Construction: Arabella.

Arabella's moral superiority over Pauline, as depicted in the narrative, is therefore all the more startling in light of Andriessen's portrayal of Negroes and the narrator's racist asides to his female audience. It is indicative of the degree of importance placed on the need for girls to conform to the image of the ideal female.

Arabella is given as personal slave to Marie and Pauline. She, like the girls, is approximately twelve years old and the child of a slave, and like Marie, she is an orphan. She begins as an angry and willful girl and is gradually 'tamed' to conform to her role as the loyal slave by the sweetness and kindness of Marie's nature. In these episodes the reader is shown how the ideal woman helps to maintain the established order as well as her own place in it.

Pauline makes the first attempt to train Arabella using her father's method of corporal punishment to ensure obedience. This method is singularly unsuccessful even though it is Arabella herself who claims: "'Als Bella geen slaag krijgt, zal zij nooit iets doen'" (42), ["'If Bella gets no blows, she shall never do anything'"]. Arabella, like Pauline, does not conform to the ideal of the girl. She is missing

those same qualities of obedience, submissiveness and self-abnegation which should make of her, in Meneer Vrede's terms, "'een bruikbare slavin ...'" (41), ["'a usable [female] slave...'"].

Acceptance of, and adherence to, the same qualities is necessary for the process of conformity to be successful with the black girl as with the white. Not only does Arabella not obey Pauline under threat of punishment, she flaunts her defiance and mocks Pauline by dressing in her clothes and posing before her mirror. Arabella, in this instance, is portrayed as being both willful and clever. She is also resourceful for, having been discovered, she immediately makes a plan which uses the same principles of Christian forgiveness by which her mistresses are to be guided, to escape her punishment. When Pauline orders her to come and be punished she replies: "'... Bella *wil* niet komen, als missi het haar niet vergeeft', ... Bella niet mal is, om zonder missi's belofte naar beneden te komen en slaag te krijgen'" (emphasis in original 54), ["'... Bella *won't* come if missy doesn't forgive her for it,...Bella not crazy, to come down without missy's promise and to get beaten'"]. This naughty behavior on the part of the slave does not incur censure from the narrator because it serves the purpose of belittling Pauline and making her look ridiculous. When Pauline tells Arabella: "'Maar gij *moet* komen, als ik het zeg ...'" (emphasis in orignial 54), ["'But you *must* come, if I say so,'"], Arabella does not obey. Pauline's powerlessness is revealed. The text implies that her position as daughter of the house commands no respect if she does not exhibit and exercise the role appropriate to her gender. She can lead only by example, and her example must be perfect.

Pauline's behavior, rooted as it is in her lack of sex/gender agreement, is targeted as the cause of Arabella's misdemeanors. It is therefore Pauline, and not Arabella, who loses face with the implied female audience in this confrontation.

This process is sharply reversed when Arabella is juxtaposed with Marie. She tells the latter: "'... BELLA kan ook doen wat zij wil, en daarom is zij niet van plan om iets voor missi te doen'" (55), ["'BELLA can also do what she wants, and that's why she does not plan to do anything for missy.'"], she cannot, however, prevail against Marie. Marie's exemplary patience is fueled by the memory that: "... haar papa gezegd had, dat hij, wanneer ARABELLA zich onder hare leiding niet belerde, de zweep zoude gebruiken,..." (55), ["... her papa had said that he, if ARABELLA did not improve herself under her guidance, would use the whip"]. With the laudable thought of saving the slave from further suffering, Marie: "bleef moed houden, en hoe dikwijls er eene opwelling van toorn en ongeduld opkwam ze bedwong die bij de gedachte aan de zweep, die voor ARABELLA'S schoulderen bestemd was" (60), ["kept up her courage, and no matter how often fury and impatience rose, she forced it back with the thought of the whip that was destined for ARABELLA'S shoulders."].

Despite Arabella's tricks and refusal to work, Marie's patience pays off. Arabella is saved by Marie's example and reformed. She strikes a bargain with Marie that: "...zij zal alles doen, wat missi haar zegt; als missi niet boos op Bella zal wezen.'" (61), ["...she would do everything that missy tells her, if missy does not become angry with Bella"]. Her wildness and willfulness are tamed to submissiveness and obedience by Marie's sweet nature and forbearing example. That the change is not an unnatural curbing of her spirits is indicated in the fact that Arabella herself is shown to be glad of her metamorphosis: "... en ARABELLA zelve staarde met een vergenoegd gelaat op haar werk" (61), ["... and ARABELLA herself stared with a delighted face at her work"]. The text suggests that far from losing her independence and will in submitting to Marie's influence and conforming to the role of the 'bruikbare' [useful] slave and ideal girl, she gains Marie's

approbation: "'Nu zijt gij eene brave meid, BELLA ...'" (61), ["'Now you are a good girl, BELLA ...'"], which, it would appear, is compensation enough.

Arabella does not become Marie's equal as an ideal through her conversion. In part this is because, as previously stated, only one girl in this text can achieve the ideal. Because she is not compelled to achieve the same level of perfection as Marie, however, she retains some semblance of independent will while Marie does not. Like Johan, she continues to show occasional "ondeugendheid" (62), ["naughtiness"], despite being continually repressed by Marie: "... maar naauwelijks keek MARIE haar eens strak in de oogen, of terstond was die [ondeugendheid] geweken en zij volbragt haren pligt" (62), ["... but scarcely had MARIE looked her sternly in the eyes, than {the naughtiness} died away and she fulfilled her duty"]. She remains an unpredictable and semi-independent element in the text, often used to embarrass and denigrate Pauline. The narrator points out: "[m]et PAULINE kon ARABELLA het nog maar niet vinden; kon zij deze iets in den weg leggen, dan deed zij het. ... zij kon het haar niet bewijzen; want alles was zoo slim aangelegd..." (62), ["ARABELLA still just could not get along with PAULINE; if she could obstruct her, then she did it. ... [Pauline] could not prove that she had done it, because everything was so cleverly arranged ..."]. Whenever Arabella is juxtaposed with Pauline, she is portrayed as being clever and resourceful, but when she interacts with Marie in the same manner that same cleverness becomes the more negative quality of slyness:

> Het scheen, dat het negerkind reeds eenigermate met MARIE's karakter bekend was geworden. Inderdaad, de negers zijn onkundig en onbeschaafd, maar niet zoo dom als men ze gewoonlijk aanziet; integendeel, zij zijn listig en fijn van opmerking. (55)

> [It appeared that the Negro-child was already, to some degree become familiar with MARIE's character. Indeed the Negroes are ignorant and uncivilized, but not so stupid as people ordinarily consider them; indeed not, they are cunning and observant.]

In Marie's presence, therefore, she conforms to the image of the ideal girl. The figure of Arabella, like that of Indiana, obviously presents some problems of sex/gender agreement. These problems are, for Andriessen, inescapable because he wishes to retain the sharp dichotomy which he has established between the image of the ideal girl and her opposite, the non-conformist. In fact he paradoxically deconstructs his own construction of gender, by allowing Arabella both to conform and to maintain a certain, albeit limited, freedom.

Conformity does not, however, guarantee equality and the ideal black girl is shown by the narrator to differ from the ideal white. It is a difference which Wollstonecraft, in her discussion of male and female roles terms, "... a superiority not in degree but in essence..." (63). This distinction is also perfectly applicable to the distinction made between the black girl and the white in Andriessen's text. According to the narrator, it is the quality of feeling of which the girl is capable, which allows her to achieve the ideal. That quality or lack thereof, connected as it is in the text directly to the perception of race, distinguishes the two. Thus the narrator closes the section on the conversion of Arabella by stating: "MARIE's zachmoedigheid en liefde echter hadde op haar hart eenen diepen indruk gemaakt, en met al de trouwen gehechtheid, waartoe het hart van den neger in staat is, en dat veel heeft van de trouw van den hond, hing zij aan hare jeudigde meesteres" (62), ["MARIE's gentleness and love had truly made a deep impression, and with all the true attachment, of which the heart of the Negro is capable, and that has much of the loyalty of the dog, she hung on her young mistress."]. Arabella's feelings,

produced as a result of Marie's nurturing, are reduced to being equated with those of a dog, purely because of racial considerations. Thus the narrator continues to reinforce those same attitudes that are supposedly condemned when expressed by Pauline.

Section IV - Race and Gender Construction: Pauline.

If one bears in mind the overtly racist nature of the remarks concerning blacks in this text, as previously illustrated, one can only conclude that Andriessen's placement of Arabella above Pauline on his moral scale is a paradox caused by his determination to allow no possibility for Pauline's character to develop any redeeming features. Andriessen does not attempt to develop the character of Pauline any further and that in itself conveys a specific message to the young female reader, as does Pauline's eventual slide into penury, humiliation and death.

Pauline's character is constantly exposed to ridicule and given few opportunities for redemption. There are only two occasions in the text where there is a glimmer of a choice of actions for her. The first comes when she briefly expresses regret at having referred to the governess as being only a paid servant. At Marie's shocked outcry, Pauline is allowed to retract slightly: "'Gij zijt een dwaas kind,' hervatte PAULINE, die toch wel een weinigje spijt scheen te hebben van hetgeen zij gezegd had. 'Ik heb het zoo niet gemeend.'" (30), ["'You are a foolish child,' resumed PAULINE, who really was a little sorry for what she had said. 'I didn't mean it that way'"]. The use of 'toch' suggests the recognition of error on her part and an attempt to recant, but the opportunity is taken from her by

an interruption in the conversation caused by Cesar. The interchange that follows serves to re-emphasize the negative in her character. Cesar, having cut himself, arrives with a request for first-aid which Pauline refuses, referring him back to the slave women in the kitchen. She asks him: "'[e]n waarom gaat gij niet naar de keuken; dan kon JUNO of MARTHA u een lap om de wond hebben gedaan.'" (30), ["'...and why don't you go to the kitchen; then JUNO or MARTHA could have tied a cloth around the wound for you'"]. Marie, who is not "'zoo ruw'" (30), ["'so rough'"], as Juno or Martha, nor so un-natural as Pauline, "... deed wat eau de cologne op een kompresje en bond er toen een windsel om" (30), ["...put some eau de cologne on a little compress and then tied a cloth around it"]. Pauline's moment of regret is pushed still further from the reader's attention when she states: "'...[e]en neger de hand verbinden, een slaaf! Bah, ik zou er vies van zijn!'" (31), ["'...bandage the hand of a Negro, a slave! Bah, I should become dirty from that!'"].

The second opportunity does not come until the end of the narrative. Pauline's fate is already foreshadowed by the narrator who states: "[e]n dat het zulk eenen ondankbare dochter nooit wel kan gaan in de wereld, zult gij evenzeer vermoeden. Doch hierover later." (171), ["you would suspect that it could never go well in the world for such a thankless daughter. But more about this later"], and indeed it does not end well with her.

Pauline, to make her faults of character more heinous, is described as being "Schooner en bevalliger dan MARIE" (24), ["More beautiful and attractive than MARIE"], but, simultaneously, she is "...trotsch en unbuigzaam van karakter, had zij eigenlijk niemand lief dan zichzelve; was stug en onvriendelijk tegen hare meerderen of gelijken en barsch tegen hare minderen" (24), ["proud and inflexible of character, loved no-one but herself; dour and unfriendly with her betters or

equals and harsh with her inferiors"]. The narrator does not attempt to put the blame for Pauline's habits at the feet of her parents whose favoring of Marie over Pauline is clearly stated: "Ook werd zij [Marie] door hen zoo bemind en behandeld, dat het niemand ooit in de gedachten zoude komen, dat zij slechts eene aangenomene dochter was" (24), ["she was also so loved by them and (well treated), that no-one would ever think that she was only an adopted daughter"]. Nothing is said of Pauline's relationship with her parents at this crucial stage. The threat to girls which is implicit in this situation is that should they not conform to the accepted role of the self-effacing and docile female, the love of parents will be withdrawn. There is also a threat of further 'divine' retribution in the form of bad luck and unhappiness, should the girl continue, as Pauline does, in her undesirable behaviors.

Pauline disappears from the narrative after she takes the radical step of leaving home and her now paralyzed mother. She tells the friend with whom she goes to live: "'[h]et is voor mij niet meer uit te houden. MARIE is altijd numero een bij mama, bij JOHAN, bij HENRI, bij Jufvrouw DE MONTRAN, ja zelfs bij de zwarte BELLA!'" (166), ["'I can't bear it any more. MARIE is always number one with mama, with JOHAN, with HENRI, with Jufvrouw DE MONTRAN, yes even with the black BELLA!'"]. Pauline marries and moves away to France. Marie meanwhile is found by her real father and marries Johan in what is clearly a fruitless union. Pauline finally reappears, to be found penniless and half frozen by her brother Johan. He recognizes that "die ongelukkige, vermagerde, verarmde vrouw was zijne zuster PAULINE" (191), ["the unfortunate, emaciated, poor woman was his sister PAULINE"].

Pauline's punishment includes an acknowledgment of Marie's superior qualities and her own error in not previously acknowledging and imitating them. In

case of the former she states: "'MARIE! Ik heb uw altijd miskend; maar het ongeluk heeft mij betere inzigten geschonken.'" (196), ["'MARIE! I have always misunderstood you; but unhappiness has given me better insight.'"]. Pauline, again, is not permitted to enjoy any recompense that might result from her repentance. The narrator reflects that her: "...rampen en hare laatste reis hadden haar eene tering veroorzaakt, die hand over hand toenam. Nog eer de lente de bloemen met nieuwe bladeren versierde, was haar einde nabij" (197), ["...tragedies and her last journey had given her consumption, which progressed steadily until before the spring had decorated the flowers with new leaves, her end was near"].

Virtues such as charity and qualities such as moral superiority, as practiced and displayed by the ideal girl in Andriessen's text, require certain criteria. They can neither be exercised nor rewarded in the absence of the sufferings (or potential suffering) of other characters. Thus, having consigned Marie to what is an almost incestuous marriage to Johan, Andriessen faces a dilemma. The author clearly recognizes his problem because there is no natural issue from the union. To compensate for this unfortunate lack in the otherwise perfect Marie, Pauline must make the final sacrifice of her life so that Marie can 'inherit' her children. Marie tells the dying Pauline: "'Gij zijt bang voor het lot uwer beide lievelingen: Welnu, wees zonder zorg; ALPHONSE en EMILIE zijn van heden aan onze kinderen.'" (197), ["'You are afraid for the fate of your two darlings: Well, lay your cares aside; from today onwards ALPHONSE and EMILIE are our children;'"] and obligingly, "weinige dagen later stierf zij en hare kinderen werden die van JOHAN en PAULINE [sic]" (197), ["...a few days later she died and her children became those of JOHAN and PAULINE [sic.]"].

Pauline is punished to the point of obliteration for not having conformed to the role of the ideal girl. She loses her mother's love, her noble husband (who

proves to be an impostor), her status which she had gained first through her father's position and then through her marriage, and lastly her children, her only claim to posterity 'become those of JOHAN and [Marie]'. By giving Pauline's children to Marie, the author seeks to eradicate Pauline's memory and her example from the world of the narrative. The threat that her fate implies to girls who disobey the rules of gender/role agreement could hardly be clearer.

Section V - Race and Gender Construction: Marie.

Marie's character, as we have seen, fits the pattern for early nineteenth-century femininity. Her fragility is not so much physical as emotional as tears are always close to the surface at the first hint of a crisis. The narrator states of Marie however: "zeer tot haar voordeel was MARIE ontwikkeld. Niet alleen, dat zij een schoon meisje mogt heeten, maar haar karakter had zulk een gelukkige plooi aangenomen, dat zij door allen bemind werd" (23), ["MARIE's development was much to her advantage. Not only because she might be called a beautiful girl, but her character had taken on such an appealing quality that she was loved by all"]. In discussing Thomas Day's Sandford and Merton (1783-89) Avery describes the text as .. "[belonging] inextricably to the Eighteenth century...". She further states: "...we are given a clear indication of what Thomas Day considered the ideal boy. This is Harry Sandford. He is not handsome, but he had an honest, good-natured countenance, which made everybody love him" (20). With the exception of the necessary addition of beauty to help in the construction of a female gender for his character there is little to indicate that there is a 60 year time span between these two Eurocentric descriptions of ideal white children.

Though only twelve years old at this point in the narrative, Marie is very unchildlike, she is neither gay nor playful as Traill's characters are. The burden of morality and correctness placed on her character to conform to the image of the ideal girl, leaves no room for any manifestation of youthful behavior. Neither voluntary action nor spontaneity are hers. Her whole endeavor must be concerned with things beyond the physical and secular world, therefore she provides is a very specific and limited type of role model. Adherence by girls to this model must result, according to Andriessen's model, in the reward of being 'loved by all'. Her character traits are those of an adult, modeled apparently on those of her adoptive mother. Mastery of these traits, as detailed below, is absolutely necessary before she can earn universal love. Thus: "[z]achtmoedig en nederig, was zij jegens ieder, arm of rijk, welwillend en vriendelijk. Nooit verhief zij zich op haren stand in de maatschappij..." (23), ["she was gentle and humble with everyone, poor or rich, obliging and friendly. She never raised herself above others on the basis of her position in society..."]. These are qualities which would ordinarily be termed 'learned'. One has the impression, however, that Andriessen wishes to suggest to the reader that, to a great degree, these qualities are sex-linked and enhanced during the gender construction of the young white female. Marie, from the age of three, is described as being "...gehoorzaam als een lam" (4), ["obedient as a lamb"]. She is already exhibiting two of the qualities crucial to the construction of the role of the ideal girl, obedience and meekness, as implied by the use of the lamb metaphor.

Andriessen's version of the ideal girl is also tied to race and to the concept of white European superiority as posited in the text. Marie achieves the ideal, and Pauline, having been born with the potential to do so, chooses not to achieve it, and becomes a cautionary figure. Arabella attempts to achieve it but ultimately fails because she is black. Her race proves an insurmountable obstacle, because, as

discussed earlier, it bars her from access to finer feelings. Thus, according to Andriessen's schema, every girl can and should become the ideal girl, unless she is handicapped by race. In that event she should approach the ideal as closely as possible. The child that has sex and race in her favor has no option but to conform if she wishes to survive.

Section VI - Race and Gender Construction: Exchanging Schematic Environments in Traill's Text.

The girls, Indiana and Catharine, bring to their interactions (female-female and female-male) two different gender schemas which gradually, at the level of the discourse, come to overlap. This overlap is suggestive of a cohesive new schema available to the female reader, especially after each girl has spent some time in the other's formative schematic environment. Because the setting of the narrative isolates its characters, both in terms of the Canadian (colonial) setting and their absence from the settlement, 'society' has less power to affect or impede this process of schematic overlap. Traill does not attempt to dismiss the default imagery of the previous generation (Duncan 13) from her narrative. Instead she allows it to be seen and competitively contrasted with other female gender schemas so that the reader might have a choice.

When Catharine is kidnapped by the Indians she is obliged to integrate new gender appropriate schemas with the old in order to survive. Through her responses the audience is given a glimpse of the types of schemas common to Indiana. Catharine finds herself in the midst of a culture that she does not understand. At first, she attempts to apply the behaviors prescribed as appropriate

for "... the offspring of a more intellectual race..." (181). Thus "... she raised her eyes all streaming with tears to the faces of the Indian and his companions with so piteous a look, that any heart but the stoical one of an Indian would have softened at its sad appeal; but no answering glance of sympathy met hers, no eye gave back its silent look of pity - " (278). This return to the European model of gender appropriate behavior is ineffective. Williamson and Williamson in their article "Girlhood Literature: A Phenomenon of the Nineteenth Century" comment: "[t]wo natural assets were used by the virgin to enhance her beauty; her hair and more importantly, her eyes ... Over and over...we find pictures of the virgins, and always the eyes are enhanced, always big, soulful and innocent" (56). Thus we encounter such descriptions as the following which concerns Catharine's "turning her soft, pleading eyes on the stern face of her brother..." (34) and further "Catharine cast on her cousin an imploring glance" (78). The stress placed upon the importance of the female look lies in the fact that influence and not initiative was the province of women and girls. Nevertheless, Traill's girls are free to take the initiative and to act themselves, rather than urging others to act for them. Catharine has, however, yet to integrate this realization into her gender schema.

There is no corresponding schema for either expecting or interpreting such silent dialogues in the Indian model of female gender construction. The narrator details the correct schema for this latter group as follows: "[s]he was not fully aware that it is part of the Indian's education to hide the inward feelings of the heart, to check all those soft and tender emotions which distinguish the civilized man from the savage" (278). Setting aside the cultural insensitivity and ethnocentrism that this statement displays, it can be said that social learning theory cannot apply in this instance. Catharine has thus far learned nothing from Indiana's example, neither by means of observation nor imitation, though Indiana is expected

to learn from hers. This is not to say that Catharine's brother, Hector, is not equally adept at hiding the inward feelings of the heart. He also had no difficulty in checking any 'soft and tender emotions' while "upbraid(ing) his cousin in somewhat harsh terms for his want of truthfulness", and "steel[ing] his heart against the bitter grief that wrung the heart of the penitent Louis..." (34). This exhibition of hard-heartedness on the part of Hector is condoned on the basis of sex and race. It is appropriate to the construction of his gender, as is the case with Henri in Andriessen's text. Furthermore, civilized hard-heartedness is appropriate to the gender construction of the white Christian male while the same quality in the Indians is condemned. In this instance it is race more than gender that dictates the acceptability of a response in the text.

A belief in the superiority of the white race plays a significant role in these assumptions. White characters, therefore, have more moral 'right' to certain responses than Indians. This pursuit of logic to its illogical conclusions (Kelly 15) continues in the text. The narrator states "... something like a gleam of hope came over her mind as she marked the look of kindly feeling with which she caught the young Indian girl regarding her..." (284). It appears that sympathy and pity are qualities which are only to be obtained in the company of women even though Catharine, again falling back on the European default, at first suspects them of planning to kill her. The narrator apostrophizes " - how should she find words to soften the heart of her murderess?" (282). It is however clear that the reader is, in some degree, intended to admire Native women. The narrator's admiring description of Indian women states: "[t]he squaws were gentle, humble, and submissive; they bore without a murmur pain, labour, hunger and fatigue,... they made the canoes, in which the men sometimes assisted them, pitched the tents ... and in short performed a thousand tasks which it would by difficult to enumerate.."

(299-300). This admiration should not be taken as far as imitation however. In spite of being able to accommodate what would appear to be an almost endless series of demands on their time, Catharine is still able to outshine them, not in accomplishments but again in qualities associated in the text with her race. As a female of European origin she must still appear superior in order to maintain the myth of racial superiority. Thus "[i]n the tent to which Catharine belonged ... a greater degree of order and cleanliness prevailed than in any other ... she never failed to wash herself in the river..." (300). One can teach, the narrative seems to indicate, but cannot learn from, one's inferiors. She survives not by adapting to the Indians' schema but by integrating their schemas with hers. The implication does, however, remain that her default schemas are the better of the two. The implication which further associates 'white' with cleanliness, purity and, by connotation, with Godliness needs no further elaboration here.

On Catharine's disappearance, Indiana too, must attempt to adopt and activate new gender schemas. Though she has had some time to become familiar with the new schema required of the Christian girl, and to learn by imitating Catharine, the transition from the active role to the passive proves impossible. This is despite the fact that the narrator credits her with "[a]ttention, memory and imitation..." as forming the "...three most remarkable of the mental faculties developed by the Indian girl" (187). These, according to Bem, are essential qualities in the acquisition of gender schema. It is, however, "...[i]n vain [that] the gentle Indian girl strove to revive their spirits; they seemed insensible to her attentions, and often left her for hours alone..." (306). This passive role has no place in the gender schema with which she is most familiar, and the schema for the 'idle woman in the house' is also neither acceptable nor accessible to her. Therefore she abandons the fruitless passive role for an active one, defaulting to her

original gender schema. The conservative males in the text are quick to condemn what they perceive to be gender inappropriate behavior, though they had not noted her attempt to conform to the appropriate behavioral patterns. Androcentrically enough, they perceive Indiana's action in terms of a reaction to *their* neglect of her rather than *her* appropriation of the initiative. The fact that Louis "'...heard her say the other day that she would go and bring her [Catharine] back or die'" (306) indicates that Indiana's decision is taken quite independently of the boys, who now appear in passive roles: "...wander[ing] listlessly to and fro, silent and sad..." (305).

As Indiana fails to acquire the appropriate gender schema, even though she possesses the required mental qualities, some other factor must be the cause of her failure. That factor is race. Indiana's regression to the default gender schema (which is, according to the text, racially engendered) is paradoxically enough, because of her race. It is her membership in this inferior group which is offered as the cause of her inability to adapt. Simultaneously, membership in that group frees her to consistently adopt an active role in her interactions. This unique ability, to always be both willing and able to seize the initiative, to be "elated by a consciousness of the power she possessed of excelling her companions in feats of strength and skill which they had yet to acquire by imitating her" (200), is sabotaged by the author who sees it as inextricably connected with a group she describes as intellectually and morally inferior. Indiana's character is thus designed to be both attractive and repellent to the audience. The exuberance of her character inclines the balance of the scale positively. The challenge to the traditional construction of female gender posed by Indiana does, however, appear defeated when she is converted to Christianity to marry Hector.

Chapter Five

Construction and Deconstruction of Gender in the Girls' Book

Section I - Negative Reinforcement and Female Gender Construction in Andriessen's Text

There are different measures or scales of perfection within the family and social circle against which all the girls in the text are measured by the narrator. Not only are they compared to the ideals for girls, but also against several other 'ideals', including that of the adult white woman as personified by Mevrouw Vrede, those of the boys in the family, and finally the black slave Arabella whose case was discussed earlier. The inculcation of the covert system of punishment and reward in the training of girls, transmitted through the literature written for them, places them in a larger social context which guarantees their proper upbringing.

This system is illustrated in the narrator's description of the eleven year old Johan and the implied norms and mores of gender construction which apply to him. Of Johan is stated: "Wel was hij eens een guit, en deed soms wel iets, dat verkeerd was, doch als hij er iemand leed mede veroorzaakt had, dan speet hem zulks geweldig, en trachtte hij het op allerhande wijzen te vergoeden" (25), ["Now and again he was a rogue, and sometimes did something that was wrong, but if he had caused someone suffering by it he regretted it greatly, and tried to repair it in all ways"]. Johan is not locked into the straight-jacket of perfection that is reserved for Marie and Pauline. Even Arabella, because of her racial handicap, is allowed more freedom than her white female counterparts. She is, in fact, allowed much

the same liberties as Johan, in that she is occasionally permitted to be naughty and to learn from her mistakes without narratorial censure. That Marie could do something wrong is unthinkable, and almost as unthinkable is the fact that Pauline could ever do something right.

On one of the few occasions that Marie does something inappropriate, she attempts to stop an act of punishment by calling upon her status as a daughter of the plantation owner, something, the narrator earlier asserts, that she never does: "Nooit verhief zij zich op haren stand in de maatschappij..." (20), ["She never elevated herself on the basis of her position in society"], an attitude clearly reckoned to be among the virtues in a girl. She attempts to assert herself by intervening in the system of punishment operated on the plantation, she forbids the whipping of Alexander's mother, until her father's return. The exchange between Marie and the white overseer, much like that which occurs earlier between Pauline and Arabella, serves to reveal Marie's powerlessness.

Her attempted exercise of moral superiority is once again in an effort to save a slave from suffering a beating, as her stepmother earlier attempts to do. This time "...stortte MARIE zich tusschen het slagtoffer en haren beul..." (108), ["MARIE threw herself between the victim and her executioner..."]. The exercise of masculine authority is proven to be a far more powerful force than that of feminine influence and moral pressure, and the metaphorical iron hand in the text again becomes visible. Taking the whip from the slave, Nero, the overseer makes it a confrontation between racial, if not gender equals. He threatens Marie: "'Ga uit den weg; want ik sla toe'" (108), ["'Get out of the way; because I'm going to strike'"]. Marie, however, personifying the myth of female power and influence, stands her moral ground. She makes the error of calling on her father's status to back her claim to immunity from the overseer's orders. She states: "'Gij toeslaan?'

zeide MARIE met die gerustheid, die alleen der deugd eigen is, 'ik verbied u deze negerin te slaan, vóór mijn papa te huis is!'" (108), ["'You strike?' said MARIE with that calmness, which comes with virtue, 'I forbid you to strike this Negress, before my papa comes home!'"]. She also states in support of her right to direct the course of events: "'Ik ben de dochter uws meesters,' ... 'en als zoodanig heb ik regt u te bevelen.'" (108), ["'I am the daughter of your master, ... and as such I have the right to command you.'"]. Though Marie's aim is charitable and just, there are distinct echoes of Pauline's methods in her speech. This, together with her apparent failure to comprehend the boundaries of her power, must be punished, regardless of the fact that 'deugd' or 'virtue' is on her side. The punishment comes in the form of the destruction of the basis on which she founds her right to challenge the overseer. He states:

> 'Gij, de dochter mijns meesters,' ... 'vraag dat maar eens aan CESAR, die u op straat gevonden heeft. Gij hebt geene ouders, vondeling!'
> En dat zeggende, greep hij MARIE bij den arm, en sleurde haar van de negerin weg. (108)

> ['You, the daughter of my master,' ... 'just ask that of CESAR, who found you on the street. You have no parents, foundling!'
> And so saying, he grasped MARIE by the arm, and dragged her away from the Negress.]

The revelation leaves Marie open not only to the scorn and ridicule of the white officer, it also gives him the right to physically mistreat her, in much the same manner as Henri attempts to mistreat Pauline earlier in the narrative. Even more destructive are the blows which are dealt to Marie's self-image, self-esteem and self-confidence : "Zij gevoelde zich vernederd, afhankelijk, eene weeze die het genade brood van anderen at ..." (111), ["She felt herself humiliated, dependent,

an orphan who ate the bread of pity from others ..."]. The humiliation of Marie serves as further warning to girls never to elevate themselves on the basis of their (borrowed) social status, and thus beyond the limits of their gender. Not even a virtuous goal will save them from a similar or worse fate if they do not heed the warning.

This attempt to exhibit real, rather than rhetorical, power is thus swiftly punished. Marie is told of her background as a foundling; the basis of her claim to authority, her birth, is thereby destroyed. The knowledge thus gained results in a loss of status for Marie which in turn leaves the overseer the victor in the brief battle of wills. Marie's humiliation is further compounded when she is threatened with punishment from her father for having attempted to disrupt the chain of command, challenged the authority of the overseer, and ultimately Vrede's own authority. He tells her: "'MARIE!' zeide hij op eenen toon als hij nimmer tot haar gevoerd had. 'Gij hebt strenge straf verdiend, door u met mijne zaken te bemoeijen'" (112-13), ["'MARIE!' said he in a tone that he had never used to her before. 'You have earned a severe punishment, through meddling in my business'"]. That he makes the threat before he realizes that the overseer has revealed the secret of Marie's origin, indicates that Marie has violated not just the bounds of authority imposed by her status as his 'daughter', but, more importantly, those imposed by the perceived bounds of her gender.

Section II - Differential Reinforcement of Gender Appropriate Behaviors in Girls and Boys

In a subsequent incident, following Marie's discovery of her status as a foundling, the slave Cesar confesses on his deathbed to having stolen the locket from Marie when he had first found her, and tells her where it is buried. Marie's immediate impulse is to go and find it. She states: "'Dan ga ik terstond heen om het te halen,' riep MARIE in vervoering,'Welligt de portretten mijner ouders'" (126), ["'Then I'm going there directly to get it' cried MARIE transported, 'Perhaps [it is] the portraits of my parents'"].

She is immediately restrained and recalled to a sense of her moral responsibility: "'MARIE!' zeide Mevrouw VREDE, 'Matig uwe ontroering en uwe drift. Bedenk, dat hier een stervende ligt, die welligt wanneer gij terugkomt, niet meer bij zijne bewustheid is. Hij verlangt nog iets van u.'" (126), ["'MARIE!' said Mevrouw VREDE, 'Calm your emotion and your fury. Consider, that a dying person lies here, who perhaps when you return, is no longer conscious. He yet desires something from you.'"]. Even in a moment which would normally impel spontaneity Marie must be guided by the image of the ideal girl. Not even the possibility of discovering something of her past takes precedence over her present moral duty. By allowing Mevrouw Verde to restrain Marie from acting spontaneously Andressien's narrator further reinforces the differential system by "stressing the demonstration of achievement and assertion in boys and controlling these characteristics in girls, emphasizing instead a concern for relationships with other people" (Salamon and Robinson 21-2), thereby reinforcing the gender based split between reason and feeling which Wollstonecraft touches upon.

Gender based options in the narrative are the province of males. Marie has no choice but to be the embodiment of the ideal. This is reinforced by Pauline's clearly cautionary example. Arabella belongs to an inferior class and must imitate Marie, and not vice versa. Thus while the narrator may state that Johan was Marie's equal (25), it is easily proved that far from being her equal, he is her superior especially in areas of moral correctness and duty, the supposed realms of female authority. Johan practices these virtues voluntarily, because he always has the option of being a 'rogue' if he wishes.

Johan is flawed because he makes mistakes, and, if one assumes that Andriessen also intended to portray a version of the perfect boy in this text, his perfection lies in that flaw. Male gender construction allows for the paradox of perfection achieved because of a flaw. It is the ability of the boy to make mistakes, recognize them and eventually atone for them that gives him his superiority over girls. Though Johan describes Marie as his 'favorite sister', he is not beyond laughing at her for her excessive weeping prior to his departure to school. In response to her statement that Pauline would laugh at her if she realized that Marie had been weeping, Johan responds "'Nu, daar heeft zij ook geen ongelijk in,' zeide JOHAN lachend." (36), ["'Now, she would also not be wrong to do so' said JOHAN laughing"], thus giving the impression that Marie's behavior, at least in his (friendly) estimation, borders on the ridiculous. When Henri ruins Marie's work with the inaccurately thrown book, instead of forgiving him as Marie does, Johan immediately punishes him, for "HENRI'S ooren nog rood zagen van de klappen die [Johan] hem gegeven had " (28), ["HENRI'S ears still looked red from the claps that {Johan} had given him"]. Here again, it becomes clear that certain behaviors are sex and gender linked and are therefore to be condoned only in certain children. This is never an option offered to Marie, and she could thus never

attempt any of Johan's actions without immediate censure. Andriessen's equation is deliberately stated in the formula 'Johan is equal to Marie' to reinforce the idea of female superiority and power in the sphere of moral influence. This idea is a hollow illusion as has been previously illustrated in the case of Marie. The equation suggests to girls that the roles that they were being trained to play were of invaluable importance and therefore demanded a great sacrifice. Pauline, in an internal monologue, describes it as "eigen vuurtje liet uitgaan, om dat van een ander in te rekenen..." (42), ["letting one's own fire go out to fan someone else's flames"]. The submission of individuality and will in girls was justifiable because of the good they therefore encouraged in others. Johan is punished neither by natural, supernatural, nor artificial forces for inappropriate behavior. His will is not subsumed to what is clearly considered the greater good, as is illustrated in Marie's case. The implication in this text is, therefore, that (white) girls must be made to conform without a choice because they are neither mentally nor morally strong enough to return to the path of virtue once they have strayed from it.

The broader parameters of behavior which apply to Johan also apply to his younger brother Henri proving conclusively that gender and not age is the mitigating factor in the freedom of behavior in children in this text. Henri is prone to fits of laziness, selfishness and temper, but again here the system of checks and balances is much different from that applied to the girls. It is not an offense against social law, custom or morality for him to lose his temper and attempt to take revenge on Pauline for refusing to help him with his lessons which he has neglected:

> HENRI intusschen kan het zoo gaauw niet vergeten, dat PAULINE hem geweigerd had wat MARIE hem zoo vriendelijk had toegestaan, en voegde haar eenige scheldnamen toe, waarop PAULINE niet zweeg en hem dreigde, dat zij het alles aan papa zoude zeggen. HENRI die een kleine driftkop was, nam een boek van de tafel, en wierp het naar PAULINE...het miste zijn doel, kwam juist tegen den inktkoker aan die voor MARIE stond en wierp dien om....Daar zat MARIE, groote tranen stonden haar in die oogen. Nooit maakte zij een vlekje op hare boeken of schriften;...en toch geen enkele verwijt ontsnapte haren mond.(27)

> [HENRI meanwhile could not quickly forget, that PAULINE had refused him what MARIE had so freely permitted, and called her a few choice names whereupon PAULINE was not silent and threatened him that she would tell it all to Papa. HENRI who was a little hothead, took a book from the table, and threw it at PAULINE...it missed its target, and landed precisely against the inkpot that stood in front of MARIE and knocked it over....There sat MARIE. Great tears stood in her eyes. Never did she make marks on her books or papers,...and still not a single word of rebuke escaped her lips].

Marie, as the ideal girl must, defends Henri's actions against Pauline's interpretation. Pauline states "'Hij is een kwade jongen,...'" (27), ["'He is a wicked boy,...'"] in response to Marie's claim that "'Hij kon het niet helpen,...'" (27), ["'He couldn't help it,...'"]. In defending Henri where Johan does not, Marie accomplishes three things. She reinforces the image of herself as moderator and further isolates Pauline as an agitator. Moreover, she justifies Henri's loss of temper as something innate to his gender. It now becomes a passion which he cannot control in the face of Pauline's gender inappropriate behavior or her 'ungirlishness'. Marie, however can control any wish to rebuke him when he ruins her work. Lastly, her statement sanctions the use of violence by the male to coerce conformity and therefore cooperation from recalcitrant girls.

Interestingly, this same motif of female responsibility for male action is replayed in the encounter between Marie and the overseer which has been previously discussed. Just as Henri's act is presented as being a result of Pauline's fault, so the overseer's later violent reaction to Marie's act can be attributed to a fault on her part, that of not knowing the limits of her gender. Henri's action is, paradoxically, a part of the construction of his gender identity as a male. While he rebukes Pauline for refusing to help him, Marie sacrifices her own study. It is only through constant endeavor and exemplary behavior that the girl can gain the gratitude and admiration of the males in her sphere. Thus the events follow not the pattern ostensibly described in the narrative, but rather the following covert route, and revolve on the notions of the obligations that are 'natural' to the female sex and an integral part of their gender construction. Had Pauline done the right thing, or what is indicated to be her duty, as befitted a girl, Henri would not have felt the need to punish her physically, nor to abuse her verbally. The incident involving the book would not have occurred and Marie's work would not have been unfairly destroyed. Further, Henri would not have been punished by Johan.

The moral responsibility that rests with the girl in Andriessen's text is clearly a fearsome one. Not only is she responsible for her own attempt to achieve perfection but also for the moral correctness of others in her sphere of influence.

Having been refused Pauline's help and attempted revenge, Henri then articulates the masculine notion of what girls should be, and what they are considered to be if they do not conform. His statement of opinion is illustrative of the system of emotional reward and punishment applied to girls in the text. Clearly it is a system based on the trade-off achieved between the performance of duty and the reception of love. Henri juxtaposes the girls, Marie and Pauline, in the same statement when he tells Pauline: "'ik heb mijne lieve zuster MARIE niet willen

werpen, maar u, PAULINE! Omdat gij eene leelijk kwaad en hatelijke meid zijt!'" (27), ["'I didn't mean to throw [the book] at my dear sister MARIE, but [at] you PAULINE! because you are an ugly, wicked and hateful girl'"].

So, encapsulated in this tableau at the beginning of the narrative, are the prescriptions and proscriptions of girlhood in the nineteenth-century Dutch world as Andriessen perceived them. In case his female readers remain in any doubt as to which girl chooses the correct course of action, the narrative voice states : "MARIE werd geprezen " (28), ["MARIE was praised"]. Further, the narrator by way of a rather arch rhetoricism, asks the implied reader: "En wie, toen de historie aan mama ter oore kwam, den meesten lof inoogst, behoef ik u niet te zeggen ", ["And who, when the story came to Mama's ears, harvested the most praise, I don't have to tell you"]. The narrator thereby informs the reader that Pauline's mother takes Marie's side. This distribution of parental favor, an irony of which Andriessen makes full use, warns the girl-child that parents have no obligation to love and favor the female children of their flesh if those children do not conform. Conformity is the price of recognition in the family.

Section III - Moral Freedom and Personal Choice in Traill's Text

While Mill, writing contemporaneously with Andriessen and Traill, was claiming: "What is now called the nature of women is an eminently artificial thing - the result of forced repression in some directions, unnatural stimulation in others..." (41), it appears that Andriessen, and to a lesser extent Traill, could not (or would not) see the artificiality of these 'natural' rules that were imposed on girls.

Traill's response to the need for absolute conformity to the traditional role models for girls is less conclusive. In the long term, however, it was more fatal to the Victorian view of female gender construction than Andriessen's solution. She puts her female characters physically into a setting where they must survive or die. They survive because of their flexibility in adapting to new role models or expanding their existing gender schemas. Traill had basically the same raw materials with which to work as her Dutch counterpart but produced quite a different synthesis. This synthesis of old and new role models could by no means be called completely successful but was a first step towards a new image of girls in their literature. My analysis of Traill's text demonstrates that a claim to equality with the males could be made for Catharine more justifiably than for Andriessen's Marie and Johan.

The female characters in Traill's text, unlike those in Andriessen's, are not diametrically opposed (except regarding religion) to each other. Traill's characters are less polarized and therefore more flexible in their acquisition and expression of gender appropriate behaviors.

While the males in the text remain, on the whole, domineering, Catharine is never passive. She adopts different roles and even different versions of the same role, thus demonstrating the versatility of the girl as a main character. Traill illustrates the traditional role of the girl at the beginning of the narrative. When Louis comes to tempt Catharine away to pick fruit, he tells her "we shall be hungry...so let us have some cakes and butter, and do not forget a tin cup for water'" (26). Louis exhibits male expectations of female gender appropriate behavior. It is Catharine's role to provide the food for the expedition as they leave. The role of provider becomes a much broader and stronger one later in the narrative. While out food-gathering without the boys, Catharine finds a root and

having observed that it often grew by the burrows of woodchucks and was eaten by them, she reasons that it must be good for human consumption. She does not choose to wait for Hector or Louis to confirm her reasoning and:

> ...on biting it, she found it far from disagreeable, sweet and slightly astringent,...Therefore, carrying home a parcel of the largest of the roots she roasted them in the embers, and they proved almost as good as chestnuts...Hector and Louis ate heartily of the root, and commended Catharine for the discovery. (125)

In another face saving gesture, like the earlier coyness Traill attributes to Catharine, which again diminishes the threat presented to male dominance by Catharine's initiative, the author reduces the significance of Catharine's act. Thus: "not many days later Louis accidentally found a much larger and more valuable root..." (127), Catharine had already shown the way for her male companions to follow. Her advice is solicited, and heeded (120-21). And, in a rather backhanded compliment, Hector later acknowledges the value of her help. He states "For even Kate, wee bit lassie as she is, could give us some help in trimming up the logs" (133). Once again the use of diminutives stresses helplessness and defenselessness. Their use also suggests that Catharine's accomplishments are in spite of her sex rather that resulting from it. Her skills extend beyond those needed for the home, reflecting the flexibility of her character. The fact the those skills are also recognized and acknowledged as being valuable by the boys merely adds another dimension to the character, and places it on a more equal footing with its male counterparts.

In the area of verbal self-defense, Catharine, unlike Marie, is not a girl from whom 'not one word of rebuke' would escape. Indeed, while Catharine never loses her temper, neither is she a paragon of virtue who suppresses all her passions. When Hector says "'[y]es, and you cried because you got a fall off the

shed when it was only four logs high'" (135), Hector's comment attempts to put Catharine into the category of the 'fragile' woman, one who is (emotionally) weak because of her sex. Her interpretation of the situation is quite different from his. Catharine defends herself with "'It was not for the fall that I cried,' said Catharine, resentfully, "'but because cousin Louis and you laughed at me,...'" (134). Catharine is not portrayed as being morally at fault for expressing resentment towards Hector's misleading and stereotypical statement. Rather her response to him makes her a far more realistic character to the reader, and illustrates the degree of her freedom from the gender based strictures that confine Marie. Her response is indicative of the new model of gender construction being proposed in Traill's text. For Catharine, it is a question of lost dignity, and not the female weakness which Hector automatically, and androcentrically, presumes.

Marie could not express such a feeling without immediate moral and public censure because the extreme and antagonistic nature of her character's opposition to that of Pauline makes it impossible. The expression of a feeling of resentment presupposes an unbroken will and passions which are not suppressed. What is more unacceptable to the image of the ideal, is that the expression of such a feeling implies a failure on the part of the girl to make the expected sacrifice of self that interactions with her male counterparts require, as was the case with Pauline and Henri. In other words, it can have no place in the gender construction of the ideal girl as portrayed in Andriessen's narrative. It could only be articulated by the girl who is clearly 'flawed' like Pauline, or conversely, a girl who does not conform to the traditional image of the ideal. Such expressions of what are considered flaws in the European context are, however, essential to the interpretation of female gender proposed by Traill.

Andriessen, an author attempting to maintain the status quo, and doing this in part through the medium of the girls' book, had no apparent difficulty with what seem illogical dualities. Imperfection in one sex was perceived as a virtue, and that same flaw in the other as being a vice. In a world of social and physical realities so different from its moribund European parent, there was no room for similar philosophical gymnastics in the Canadian girls' book. The 'flaw' had to be a strength for children of both sexes. The character who embodies this philosophy of moral equality is the Canadian girl who, in Traill's text, is subject to a different construction of gender than her Dutch contemporaries. Thus passion, like the exercise of independent thought, is not a quality which is condemned in the Canadian girl.

It is a mark of the importance that Traill attached to the capacity of her female characters to initiate independent action that Catharine's rescue is effected entirely by females. Neither her brother, cousin nor the older 'experienced' man, personified by Jacob Morelle are responsible for this remarkable occurrence. In fact, their aid is not requested by Indiana, who proves to be the only person who can save her.

After the kidnapping of Catharine, and her unsuccessful attempt to assume the gender schema of the traditional (Christian) girl, Indiana leaves to rescue Catharine. On arriving at Bald Eagle's camp, Indiana, having located Catharine, immediately goes to him to establish her credibility, based once again on the reputation of her mother: "'The Bald Eagle loves even an enemy that is not afraid to raise the war-whoop or fling the tomahawk in battle. The young girl's mother was a brave'" (326). Indiana then begins the process of reasoned negotiation that will allow her to sacrifice her life to obtain Catharine's release.

Catharine, in her turn must attempt to save Indiana. To that end, she attempts to influence Beam of the Morning, by appearing as a sort of holy vision in the night. She depends on the emotive power of her message to achieve her goal. She tells her:

> 'The Great Spirit sends me to thee, O woman of much sorrow; he asks of thee a great deed of mercy and goodness. Thou has shed blood, and he is angry. He bids thee to save the life of an enemy - the blood of thy murdered husband flows in her veins. See that thou disobey not the words that he commands'. (330)

Catharine's skills lie in exactly this, taking the abstract religious teachings that she has learned and concretizing them so that they become useful in the crisis that she and Indiana are facing. She also manipulates religion for her own ends, and, more importantly, she is not punished for it. Indeed, she is rewarded because she ultimately wins Indiana's freedom. However, in becoming the voice of God and an interpreter of His message, Catharine adopts a powerful and unprecedented role. There are no previous hints of this in the models for the construction of female gender in Traill's or Andriessen's narrative. She appears almost as an angel, an image in keeping with the physical characteristics attributed to her.

In using the term 'Great Spirit' which, the Indians used to refer to the Christian God, Catharine attempts to bridge the religious gap between her beliefs and those of Beam of the Morning. When Beam of the Morning reinterprets the message for the tribe, it has been synthesized into a new whole, much in the same manner that Traill herself synthesizes a more liberal interpretation of female gender construction and the character of the girl. Beam of the Morning states:

> 'At the dead of night, when the path of light spanned the sky, a vision stood before mine eyes. It came from the Great and Good Spirit, and bade me to set free the last of a murdered race whose sun had gone down in blood shed by my hand and by the hands of my people. The vision told me that if I did this my path should henceforth be peace, and that I should go to the better land and be at rest if I did this good deed'. (334)

The message, according to Beam of the Morning came both from the Christian and Native God. She also does not include the threat of divine punishment which is implicit in Catharine's message. There is only a promise of a heavenly reward and of peace in her message. Indiana, who has stood with "no sign of woman's fear in her fixed dark eye ..." (331), awaiting her fate is freed by Beam of the Morning. The power of women working harmoniously is clearly demonstrated here. It is the only point in the text where the author allows for the possibility of commonality among females of both races.

Section IV - Indiana and Arabella: The Essential Nature of the Subordinate Term.

Indiana's position as other is established upon her entry into the narrative through the process of naming. She is named after "...a Negress that [Catharine] had heard her father tell of, a nurse to one of his colonel's infant children ..." (182). Indiana is thus identified with a member of yet another oppressed and 'inferior' group. The fact that she does not receive a European name from Catharine immediately underscores the inequality that is perceived to exist, and will continue to exist between them, based on racial difference.

The parallel between the Indian girl and the slave is drawn even more explicitly when the narrator states: "[m]any a noble fish did the young squaw bring

home, and cast at the feet of him whom she had tacitly elected as her lord and master; to him she offered the voluntary service of a faithful and devoted servant - I might almost have said slave" (246). Indiana is also portrayed in much the same relationship to Catharine as Arabella is to Marie: "...[e]ach day seemed to increase her fondness for Catharine, and she appeared to delight in doing any little service to please and gratify her..." (188). Indiana's exclusion from equal treatment in the narrative is thus assured.

The question of names and naming also arises in Andriessen's text. Arabella, unlike Indiana, is not named by Marie or Pauline but Pauline finds reason to question her name's Europeanness. She states: "'ARABELLA!'... 'dat is geene slavennaam, dunkt mij'" (39), ["'ARABELLA!,'...'that is no slave's name, I think'"]. The questioning comes precisely because Arabella's name does not identify her with the group to which she belongs, there is no clear cut separation between the slave owners, and the slaves. The disjunction between name, gender and race appropriate behavior on Arabella's part is a factor throughout the narrative. It is therefore essential, according to Andriessen's text, that both superiors and inferiors, like girls and boys, know their social stations and obligations, if society is to function.

Naming becomes what de Lauretis terms "...the representation of a relation, that of belonging to a class or group..." (4). In these two cases, it is a means of distinguishing individuals as *not* belonging to a group, and simultaneously proclaiming that group's superiority *because* that individual is excluded from it. The social status quo is thereby reinforced and maintained.

Indiana and Arabella are therefore essential to the purpose and the binary structures of these two texts. They portray Kelly's "... essence of the subordinate term (and thus that which distinguishes one term from the other)..." (15). Without

their 'cautionary' examples, the desirability of the traditional construction of female gender would be much lessened. The authors' intent would appear to be cautionary. Without the image of those who are excluded from the dominant group (but desirous of joining it), and whose very exclusion reflects the group's importance, the relationships which bind the groups, be they familial, social class-specific or racial could well fall apart.

Conclusion

Traill and Andriessen approach the presentation of their characters in the girls' book very differently. Andriessen effortlessly falls back upon the traditional view of the role of the girl both with regard to how it is constructed in relation to her origins (social standing) and her 'learned' qualities. For him the construction of gender is not only a question of sex but also importantly a question of race.

The role of the Canadian girl, both white and Indian, is one of resistance to the forces of conformity because, in this case, conforming to the nineteenth century European stereotype of the girl probably would mean literal death. The cultivated weakness of mind and body espoused by the European model portrayed in Andriessen's text is neither admired nor emulated in Traill's text. Traill's narrative does not teach passivity and submission, it encourages its implied audience to identify with a female protagonist who resists the stereotypical role.

The limits placed on the possibilities of gender construction and therefore on the character of the girl are less concrete in Traill's text, thereby allowing much more flexibility in the types of roles that are assumed by and assigned to the girl. There is thus an added versatility of character in the ideal Canadian girl that the European model lacks. Traill's colonial experiences were fundamental in shaping a new gender concept for Canadian girls. The characters of Catharine and Indiana reflect that flexibility and an unprecedented degree of independence as a result.

There are features in the characterization of Indiana which reflect not only a crisis in the perception of the qualities of native people but also an attempt to incorporate the still powerful image of the women and girls of the New World. There are no face saving acts (like Catharine's regression to coyness) observable in

Indiana's interactions with the male characters. She is their equal and often their superior in the traditionally 'male' provinces that require skill and courage. Thus while female, her gender construction is not traditional. Though Catharine is the obvious ideal, her character is redeemed by not being completely subject to the traditional European (Victorian) female model. Indiana's characterization, despite a degree of racism on the part of the narrator, is a challenging role model.

This attempt to integrate the new role models is especially evident if one considers figures such as Indiana, her mother and Beam of the Morning, and compares them with the roles attributed to racial others in Andriessen's text. The visionary nature of the two religious messages is unique to Traill's text. The fact that the interpretations are both delivered by female characters implies the validity not only of manipulating traditional dogma to achieve a virtuous end, but also validates the female prophet in both a 'natural' and a Christian context. This meeting and intermingling of Native and Christian elements could only be conceptualized in the atmosphere of relative religious freedom that came with immigration and colonization.

There is an uneasy truce between the two sets of roles, (representative as they are of the old world and the new) until Traill eventually resolves the dilemma in a very traditional fashion. Indiana, is absorbed into the 'western' family through her marriage to Hector and her conversion to Christianity. French and English settlers are further reconciled through the marriage of Catharine and Louis.

The role models for girls in Andriessen's work are very clearly defined. His characters, not unnaturally, reflect the general expectations of the construction of gender for girls in his time. Therefore Marie never initiates action. She reacts only when prompted by someone else's action. Independent action (initiative) as illustrated by Pauline or Catharine is frowned upon and often, in the case of the

former, punished. Marie cannot take the initiative and Pauline is not allowed to take it. In Andriessen's text, girls are to be 'ruled' while those in Traill's text are an integral part of the decision making process, often taking the leading role.

The three female figures portrayed in the rescue operation are strong, positive effective characters who demonstrate none of the weakness of mind nor physical fragility, common to Andriessen's female characters. They do not conform to the type of gender construction advocated in the Dutch text. They are girls and women who both reason *and* feel, experiencing no contradiction in exercising both these facets of their natures. Shaped by their environment, they are strong in adversity, proud of their physical and mental skills, and free to make their own moral decisions without fear of social reprisal. They work together toward an end that is mutually satisfying to all concerned and which is achieved without the aid of male intervention. In fact, as spiritual head of the tribe, Beam of the Morning wields as much, if not more, power and influence as the chief who had condemned Indiana. She has the power both to kill and to give life. In their freedom and flexibility, they are probably uniquely Canadian constructs in the mid-nineteenth century girls' text.

Endnotes

[1] Hereafter referred to as The Canadian Crusoes.

[2] Hereafter referred to as Marie en Pauline.

[3] Unless otherwise noted, all translations from Dutch are my own.

[4] Carl Ballstadt's text is unpaginated.

[5] Andriessen's foreword is unnumbered.

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